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ABSTRACT

Intended as a resource book for journalism instructors or school publication advisers, this booklet encompasses the basics that apply to all scholastic journalism endeavors. The first section, "Teaching Journalism--The Total Program," covers official guidelines and editorial policies, interviewing, gathering news, feature writing, editorial writing, sports reporting, specialized writing, headline writing, and caption writing. The second section, "Supervising Publications," discusses journalistic style manuals, editing copy, typography, production and equipment, selling and designing advertising, financing and circulating, photojournalism, printing the photograph, processing film, working with the administration, staff organization, newspaper design, cartooning and illustration, contemporary yearbook journalism, and producing a creative arts/cultural journalism magazine. The final section, "Where to From Here?" features discussion of advertising and propaganda, broadcast journalism, a public relations unit, persuasion and propaganda, getting the aid of scholastic press associations, grading the publications staffs, and how to stay sane in the midst of chaos. Also included are a bibliography of suggested readings and a glossary. (HOD)

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KEEPING PACE . . .

A Journalism UPDATE

FOR THE TEACHER/ADVISER

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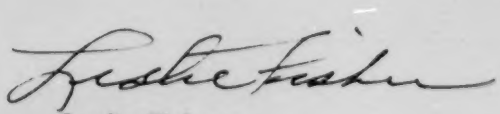
Foreword

Responsible journalism is necessary to maintenance of a free society. Scholastically, its significance must never be downplayed. Although the foundation tenets of good journalism will never change, technological changes in the media are perpetual. The combination presents problems unique to journalism teachers and publications advisers.

It is my hope that this book, a joint effort of instructors across the state, will be supportive in meeting the challenges faced by those actively involved in teaching journalism, sponsoring newspapers and advising yearbooks.

Sincerely,



Leslie Fisher
State Superintendent

Philosophy

No one ever said that being a journalism instructor and/or school publications adviser was easy; it is a worthwhile but demanding calling.

Many an experienced educator, however, attests to the sheer exhilaration, the challenge, the inspiration, the satisfaction and, yes, the fatigue that are part of the mystique of the journalism adviser's territory. To enhance habitation in that territory, whether one is there by personal choice or happenstance assignment, this resource book—a sharing of teaching philosophies and tested methods—presents creative, scholastic and professional techniques.

The book is divided into three areas. First, comes "Teaching journalism—the total program." Encompassed in this section are the basics which apply to all scholastic journalism endeavors.

Second, the specifics applicable to "Supervising publications" are presented. Everything from style manuals to staff organization is covered.

In the third division, designated "Where to go from here," advanced programs, professional development and further resources are featured.

Amendment I

"Religious establishment prohibited. Freedom of speech, of the press, and right to petition.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances." **The United States Constitution.)**

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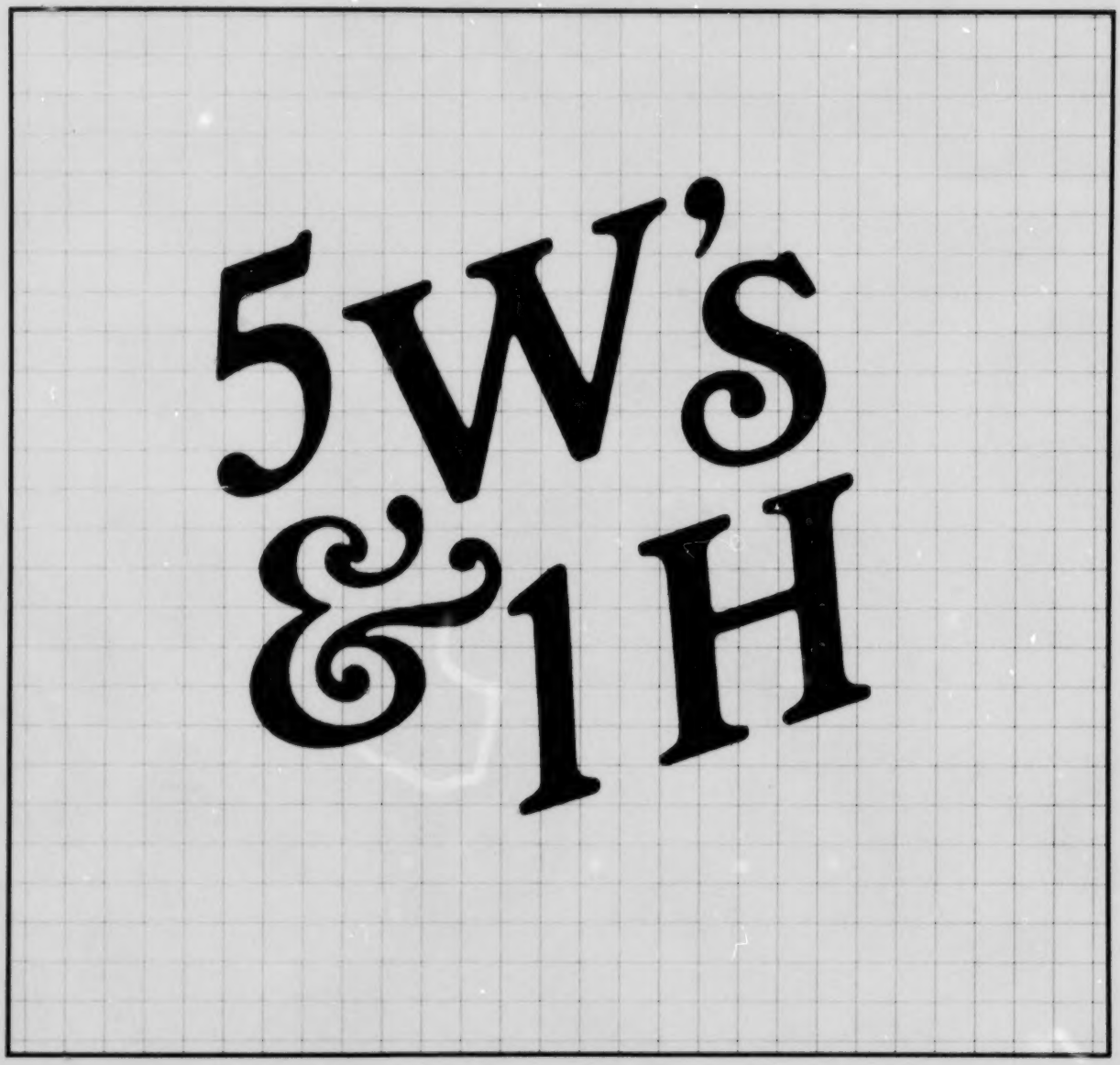
Teaching Journalism. . . The Total Program



Official guidelines and editorial policies

Official guidelines define the rights, restrictions and responsibilities of student journalists, the faculty adviser and the school administration including the school board. Such guides, based on law, form ground rules for everyone who is involved in the publication of newspapers and yearbooks in public schools.

The guides generally result from input from students, teachers, administrators, school board members and citizens of the community. When the contents are acceptable to all parties, they are adopted by the school board. Generally, these guides remain constant from year to year unless a legal change occurs. Oklahoma has a "Shield Law," an "Open Meeting Law," and an "Open Records Law" providing specific rights and protections for all journalists, as well as public agencies and officials. Check with the school district's attorney for further details on these laws, which do change occasionally as the legislature deems necessary.

In the older school district, official guidelines may have been set so many years ago that they have become "traditional," either accepted without question or totally ignored. On the other hand, many districts have never thought of putting in writing broad ground rules for school publications.

However, in recent years various court decisions have extended first Amendment freedom of expression to students; this has alerted school administration and instructors to the wiseness of formulating guidelines or re-evaluating and updating existing ones. Ideally, official guidelines form not only a framework within which student journalists understand they must function, but also an escape hatch for administrators and sponsors when Mrs. Susy Censor phones with a complaint about content of a school publication.

Following are some suggestions on what to include in the official guidelines:

a. Introductory statement can define the role of the press in school and reiterate the First Amendment.
b. Purpose of the publication should be defined as a forum for student viewpoints consistent with constitutional regulations, a learning laboratory and a means of communication both within the school and between school and community.
c. Publications boards exist in some school districts as caretaker of the student newspaper. If the local school has this kind of arrangement, the board's existence must be acknowledged and its role explained.

Restrictions on and responsibilities of student journalists to avoid publishing libelous, obscene or disruptive material must be outlined. Concern must be shown to avoid invasion of privacy, but it needs also be made plain that students legally cannot be restricted from publishing something simply because school officials don't like it.

Time, manner and place of distribution needs to be clarified. That the school is a place for distribution is premise based on law, but journalism students do not have the right to interrupt a class to pass out the publication, nor can they demand that a teacher take class time for distribution

A minority clause, if applicable to the community, should be included, giving all students equal opportunity to participate in journalism programs.

Editorial policies

Editorial policies do not have to conform to the letter of the law as guidelines do, and they are the business of the staff, adviser and, in the interest of good relations, the principal. School board and community representatives are not represented. The editorial policy is simply the decision of the staff, determined before publication starts in the new school year on purpose and ethical standards of content.

Because an editorial policy is a "customized" product, the following questions are suggested for the session between adviser and staff when formulating the policy:

What is the purpose or role of

the publication in the school?

How will coverage of various school departments and activities be balanced?

Will profanity or "suggestive" (questionable taste) material be allowed?

Will editorials be written only by the editor?

Will controversial material be published—the publication's view or all views?

Will adequate space be provided for letters? Must letters be signed? Will they be published anonymously on request? Can staff edit for length, grammar, punctuation and obscene or libelous content?

Will bylines be used, not only for recognition of writer, but also to hold individuals accountable for their work?

Will the publication cover community and outside news as well as school news?

What will be policy on correction of errors and retractions of misinformation?

What standards will be followed to determine value of questionable photos, cartoons or advertising illustration?

Will there be certain products or local businesses for which the publication will not carry ads?

Converting all of these questions into a policy that fits the individual school takes careful thought and brainstorming. But a policy that is carefully spelled out and published at least once for all to see will make life easier for everyone involved in school publications.

END

Interviewing

Interviewing, based on careful, thoughtful questioning, is a vital tool of the reporter who must "dig out" essential facts, opinions and ideas for his/her readers.

Thus, the reporter uses the interview to obtain first-hand information for a news story or to feature personalities whose achievements, hobbies or experiences contribute to their reader interest.

The first step in the careful preparation for successful interviewing is making an advance appointment. A convenient time must be arranged, particularly with busy teachers and administrators.

Circumstances sometimes warrant leaving a questionnaire with the person to be interviewed. A brief follow-up interview can then be scheduled.

Prior to the interview the reporter should obtain all available information about the interviewee: personality, accomplishments, position, likes and dislikes.

The reporter must learn as much about the interview topic as possible so that (s)he can talk intelligently on the topic. Clue words focusing on specific points might be written at the top of the page in a small notebook to aid the reporter.

Creating a good impression through his/her appearance, manners and speech, the reporter should use tact, diplomacy and perseverance in pursuing the story.

When interviewing, the reporter talks only when (s)he must ask necessary questions, or when a courteous reply is in order. (S)he should, however, keep the interviewee on the subject by having questions follow each other in sequence in an informal way.

When using direct quotes, care should be taken to use them precisely and in proper connotation.

As soon as the information for the story is obtained, the reporter should leave promptly. Immediately after the interview, (s)he should organize the notes and write the story.

As soon as the interview story comes out, copies should be mailed to anyone who helped to arrange the meeting, with two or three copies sent to the subject along with a thank-you letter.

Interviewing can be viewed as a challenge. It demands research, curiosity, and patience, but it can be interesting and fun.

Interview check list

1. Research the background before going to the interview.
2. Decide the purpose of the interview.
3. Plan the interview carefully so that it fulfills the purpose.
4. Formulate relevant questions that avoid yes or no answers.
5. Introduce yourself and explain the purpose of the interview.
6. Make sure that each question is understood.
7. To help the interviewee feel comfortable, gain his/her confidence. Be conversational and act interested in responses.
8. Make certain that you understand the answers to your questions.
9. Be yourself. Avoid trying to impress the interviewee.
10. Make careful and correct notes. Use a tape recorder whenever possible, but never substitute a recorder for your notes.
11. Stay on the subject and in control of the interview.
12. Let the interviewee tell the story from his point of view.
13. Give the interviewee a chance to check his answers.
14. Watch the interviewee's expressions. Sometimes an interviewee will joke with the interviewer. If the reporter is not aware that this is happening, serious misconceptions can occur.
15. Translate percentages into figures.
16. Be on the alert for discrepancies and inaccuracies.
17. Check statistics given by the interviewee against reliable sources.
18. Be on the alert for new story ideas which may be generated by the original story.
19. Do not print items given in confidence unless you have written approval.
20. Avoid printing anything that would needlessly embarrass the interviewee.
21. If there are doubts, worries or questions about the story, consult the adviser before the story goes to print.
22. Save sensitive questions until last.
23. At the end of the interview express appreciation. Leave the door open for future contact.

Interviewing (Con't)

Activities

1. Ask class members to choose partners. One will play the role of a person of his/her choice (famous person, a being from outer space, favorite teacher). The other will be a reporter. The two should prepare a 5-minute interview to present before the class. After each interview, class will write a short critique, discussing good points and problems concerning the interview.
2. Each person in the class draws a number from a container. Persons with odd numbers stand in front of the class and select a person with whom they are not close friends from the even-numbered class members. (The teacher will need to supervise selection to make sure "best buddies" are separated.) The paired students will switch roles, taking turns interviewing to discover feature story material about one another. These could be particular characteristics, hobbies or experiences. Students are required to take notes and write the story for class the next day. The teacher may want to read the stories to the class so that the students find out something interesting about each person involved.
3. Students sign up to interview a person of their choice in the community. These might include a policeman, librarian, Chamber of Commerce president, mayor, an elderly resident, school superintendent, favorite elementary teacher. Reporter must call the person, explain the assignment, ask for an appointment and meet him/her for an interview. Following the interview, students are required to write stories concerning the information they obtained. Outstanding stories may be published.

END

News—defining, gathering and writing

Lecture notes

News covers a recent event or happening, especially if the event or happening has unusual, unexpected or otherwise notable characteristics and has not been previously made known to the public. Although all news must be factual, not all facts are news. By its very nature news cannot be considered as having a static definition because the quality or impact of the facts will shift constantly in relationship to the news elements.

In order for the event or happening to be news in a specific school, it should contain at least three of the following elements, preferably four or five:

a. timeliness
b. nearness (geographical or psychological)
c. importance (consequence)
d. names (prominence in some cases)
e. conflict (physical or mental)
f. variety (oddity or unusualness)
g. human interest (emotional appeal)
h. humor

A simple formula for determining news is PEOPLE + ACTION + READER INTEREST = NEWS.[1] Reader interest is the key component here, for unless the publication's readers are interested, the "people action" is of little consequence as far as news value is concerned.

Activities

1. Require reading of the daily newspaper (teacher may have to furnish copy) and analyze news from day to day, noting changes in presentation of certain events or issues in the paper on succeeding days.
2. Analyze school newspaper news coverage; discuss news events that were overlooked and reasons this might have occurred.
3. See who can turn in the most ideas for "regular" news coverage around school; e.g., events on school calendar and other routinely checked news sources (beats).
4. Require each student to turn in five ideas (tips) for stories that are not obvious and may not be covered by regular reporting; these may involve students, faculty, academics, community happenings, etc.
5. List all news sources on campus by office and name. (activity office, Mrs. Jan Graft, director; principal's office, Mr. Jack Spraft; library, Mrs. Billi Oldman)
6. Give a prize (Lifesavers, etc.) to person who can bring a complete list of school organizations with all officers for each; home phone numbers might earn a bonus.
7. Judging for Interest—Check the story in each exercise which carries the greater interest. Be prepared to defend selection in class.[2]

Stories

(a) ( ) Summary of last Friday's football game
( ) Dope story on next Friday's football game

(b) ( ) Senior girl's song published
( ) Freshman girl's song published

(c) ( ) Six students get scholarships to university
( ) Debate squad cancels schedule because of student's death

(d) ( ) Football togs purchased
( ) Office purchases new filing cabinet

(e) ( ) History students play "football" game with important dates of history
( ) Council makes new lunchroom plans

(f) ( ) Bill Smith named president of senior class
( ) Students to run downtown department store for one day

(g) ( ) School principal wins city golf title
( ) School golf team wins city title

(h) ( ) Geology class discovers human skeleton while digging on field trip
( ) Geology class to hear state director of geology

(i) ( ) Early issues of school paper carried whiskey advertisements, files show
( ) Mary Smith, who can drop-kick field goals more consistently than her male competitors, wants to be permitted to participate in football games

(j) ( ) Famous paintings shown in room A
( ) School artists exhibit their work at university

(k) ( ) Janitor finds $5 in wastebasket
( ) Teacher's desk robbed of $5 Thursday night

(l) ( ) Faculty members go surfboarding
( ) Freshman class has surfboard party

(m) ( ) Mock city election held by civics classes
( ) Certain girl seen passing jelly beans for student council candidate on street corner across from school

(n) ( ) Twenty-two listed on "A" honor roll
( ) Student council tries first case in opening court session.

(o) ( ) Boy wins state oratorical contest
( ) Senior president wins large scholarship to Harvard

8. Conduct class discussion on happenings at school that would not be considered news unless—

Mr. Bill Jones gives the biology class a pop quiz . . . not news **unless** the test is a scavenger hunt to find in 40 minutes on the school grounds a dried locust "shell," a native elm leaf, one flying insect and three different plant seeds. (News elements here would include variety, timeliness, nearness, human interest, perhaps humor.)

Mary Smith wore contacts to school . . . not news **unless** the contacts allow her to read for the first time in two years.

Typing II students take time tests . . . not news **unless** the teacher states that Joe Doe types faster and more accurately than any student in her 22 years of teaching.

Adapt the events and possibilities in your own school. . . . .

9. Discuss each of the following topics and determine which may be treated as straight news or as a news feature:
—five new teachers join the faculty
—library issues a schedule of the hours it will be open
—students are assigned to new lockers
—a new student from Israel has been enrolled
—two students have passed tests to become airplane pilots
—the principal plans to travel to three large cities to study methods of vocational guidance
—three faculty members have famous relatives
—pet club has found homes for seven dogs and five cats during the past month

NOTE: The news feature is usually "hung on a news peg." It has as its basis a timely news happening with a human interest angle. It develops the human side of a news story but is more timely than a human interest story; it could be news. A report of a class election would be a news story, while the details of the ballot counting and unusual contingencies would be a news feature. A fire on the school roof would be straight news, but the story of the attempted rescue of a parrot from the biology lab in the burning building would be a news feature.

News reporters

Successful reporters will exhibit these traits most of the time:

a. keen interest in and observation of world around him
b. sensitivity to people in that world and what happens to them
c. pride in his work that is visible to those around him, thus inspiring confidence
d. willingness to do background "homework" on assigned stories before interviewing and writing
e. integrity to respect confidence
f. ingenuity and resourcefulness in digging out facts for complete story
g. ability to recognize information of interest to readers along with knack for recognizing clues which may lead to other stories
h. broad vocabulary and ability to write well

However! Don't expect student journalists to arrive in the classroom neatly packaged with these traits included at no extra charge. First challenge as instructor may be to teach a few techniques in meeting people and to instill student self-confidence.

Activities

1. In class, practice: "Hello, Mrs. Jones, I am Bob Hodges, reporter for the SciFiHi News. May I ask you some questions about the proposed changes in the grading system?"
2. Practice telephone interviewing with questions on a specific story outlined.
3. **Stage** an unexpected interruption of class routine by a faked event. (Advanced students, drama students or teaching colleagues on their prep period can help you out.) Afterwards, have the students write a spot news story.
4. Have an actual news story source—counselor, organization president, alumnus back as student teacher, athlete who's just set a record, etc.—come to class for a group interview. Require all students to write a news story from information obtained during the interview.

Reporting news/writing news

Reporting of news must follow several inflexible rules:

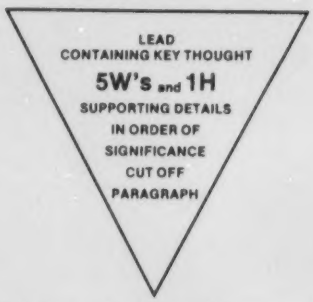
a. Accuracy—Every statement, every name and its spelling (Smith might be Smythe), every address, every age, every date must be checked with the most reliable authority source available. Take nothing for granted. Was Oct. 25 really Monday or was it, in fact, Sunday?

b. Objectivity—Report (write) the event without bias as it actually is, not as it could have been nor as a prejudiced person wished it to have been. Do not add color words unless that quality was observable to other witnesses or participants.

c. Balance—The reporter includes all pertinent facts, complete, in proper perspective and relationship to one another without emphasis on any fact over another in order that a balanced (unslanted) view of the event is presented.

d. Clarity and conciseness—These characteristics, closely related to balance, require an economy of language that is yet full of vigor and descriptive language that is not flowery or does not reflect personal interpretation.

Most common and effective way to write a news story is the inverted pyramid style.* The formula is graphically simple.



*A device for aiding layout of paper; story can be cut at last paragraph (which contains no significant facts).

This popular news story form enables the hurried newspaper reader to grasp important facts quickly. By the first 30 words, the reader should know most of the answers to who, what, why, when, where and how. By reading past the lead into the body, (s)he will learn additional details supporting the key thought (lead).

Inverted pyramid style also is a boon to the reporter who is frequently working against the clock. These steps can be memorized and soon become instinctive when writing news.

a. Evaluate or rate facts of story (beginning reporters may actually number facts in order of importance).

b. Write a straight-to-the-point lead expressing key thought (fact rated as most important or #1) in 30 words or less and answering as many of the 5 w's and one H as practical in the first sentence (lead), or first two sentences.

c. Place elements of lesser importance in second paragraph.

d. Present rest of details in order of decreasing importance in succeeding paragraphs; final paragraph could be cut if there is no space for it in paper with no important details lost.

e. Re-read story, check for accuracy, clarify and shorten sentence if possible; brighten them with active voice verbs and accurate color words. Paragraphs should not exceed 60 words.

Two other news story forms are the chronological and composite styles. The chronological story requires the strong sparkling lead to emphasize the event, then the rest of paragraphs follow in sequence with one event outlined per paragraph. For example, the AFS club is planning Exchange Student Recognition week with a different event each day.

To emphasize the day-to-day action, the **advance** story is written chronologically. The follow-up story should be inverted pyramid style with biggest or most outstanding part of AFS week as a key thought or lead with other details following in degree of interest or importance.

Composite style is used when two or more news events which are somehow related are covered in one story. For example, several students are taking educational trips during spring break. The lead will be written to feature both the fact of travel for several students at break time, and also, the longest trip or most exotic destination. All other travelers will be mentioned in lead paragraph.

Then, each student's plans will be dealt with in different paragraphs in body of story.

One more note on news writing for the school newspaper: in a biweekly or even weekly publication, keeping the news fresh is a challenge. An adage to remember is "Emphasize the future; explain the past."

Activities for newswriting

1. Cut apart metro newspaper stories by paragraphs and scramble; give to students to arrange in appropriate order.
2. Give students random reporter notes on local happenings to rearrange and write news stories.

Feature writing

Structure of feature stories:

The feature story is divided into three parts: the lead, the body, and the conclusion.

Although paragraphs generally run no longer than 35 words, the first two paragraphs can be considered the lead.

The lead functions as an "eye-catcher," grabbing the reader's attention and tempting him to read the rest of the story. A lead can be funny, exciting, descriptive, compassionate or "tear-jerking," depending upon the mood or tone of the story. Good leads will usually capture the reader's attention within the first five words of the sentence.

Writers often use literary devices, such as alliteration, onomatopoeia, analogy, similes or metaphors in their leads to describe the story, set a mood, or interest the reader in the rest of the story. Some examples of these include the following:

> Jammin' in the mornin' and wooing you to sleep 'bout midnight, radios—in all shapes and sizes imaginable—are the basic decor of every teen's room, not to mention a large part of the daily routine.

Another type of feature lead style, used especially in the interview or personality story, is the character portrait idea. The feature writer describes some aspect of the person so well that the reader can easily relate to it.

> David Kave had never viewed violence or death or witnessed the pain on a young child's face until three years ago. To some, David may have seemed very fortunate, but also he had never seen color, faces or the smiles of his friends. Until three years ago, David was blind.

Sometimes the environment in which an interview takes place makes an excellent lead.

> Jump off the mountain. Feel the wind and freedom. Share the sky with the soaring hawk. Examine a whole new dimension of the earth. Experience peace, tranquility and life's challenge. Try hang gliding. Feel like a bird.

Occasionally a quote or a question can be used for a lead.

> "Just 50 cents, one ball in wins! Who wants to play some basketball? Start small and work your way up to the big one, just 50 cents."

Leads that intrigue the reader, make him wonder what connection several elements have, or cause him to think are also excellent ways to get him to read the story.

> Sweaty palms, jittery nerves and loss of memory; the classic symptoms of oral book reports.
>
> All the worrying comes from little beady eyes staring and praying they won't be next.

A lead that sets the mood of the story gives the reader the feeling of what he should expect from the rest of the story.

> On a cold, February day in 1964, a baby girl was born to a poverty-stricken mother with two small children. The father had deserted the family in the early months of her pregnancy, and the family's only income came from monthly welfare checks.
>
> Unable to keep the child because of the financial situation, the mother placed the baby into a childless family, wiped away a tear and reluctantly concealed the memory deep in her heart. The travail was over, hidden memories, the only record of a birth which would later astonish many people.

The body of the feature story should explain each aspect of the story as fully as possible. The story should be unified in that each point of it should add facts that relate to the story and they should be arranged in a logical manner. Usually, a mixture of direct, indirect and partial quotes can be used in the story to further develop each point.

The writer can add color and life to the story by describing the personality of the person interviewed, if this information is appropriate for the story. Describing the place or the item being covered is another way to add color to the story.

It is generally preferable to write in the third person.

Reporters need to avoid injection of themselves and their questions into the story. Phrases such as "When asked such and such question, so and so replied" are unnecessary.

Sentence structure in the body of the story should be varied. Impact words are needed for openers, and writers should try to avoid beginning sentences with **a, an or the**. Creative use of participial phrases, subordinate clauses, infinitive phrases or other descriptive methods can give the body of the story a quality of **style**.

The last paragraph of the story should serve as a "picture framing" device to add the last touch of quality to the story. It should tie up loose ends within the story and give it an air of finality. The writer should remember that the conclusion stands as the final reader impression.

Types of feature stories

Human interest—This feature can emphasize humorous or pathetic incidents in the day's news, or it can also glorify the commonplace. It is probably the most common type of feature found in any newspaper. The human interest story appeals to the emotions of the reader, sometimes making him laugh or occasionally causing him to cry. The writer should appeal to all the reader's senses, describing the sights, sounds, smells and feelings for him.

Example:

> Here it is . . . 1 a.m., and the people next door sound as though they're waging a full-scale war complete with tanks, mines and anti-aircraft artillery. What's going on? Just one of the usual scenes when one lives in an apartment building.

Personality or interesting persons—A feature that focuses on the personality or some unique characteristic can be written about almost anyone, as most people have an interesting quality or talent. The story is usually written in an interview style and uses quotes, physical description and glimpses into the person's personality to bring the story to life.

> What goes up does not always have to come down. The rug on the ceiling of Junior Laura Owen's bedroom proves an exception to the rule.

Practical guidance—This type of story shows the reader how to perform a specific task, often in a step-by-step manner.

> Picking rows of corn won't earn anyone $200, but making them will! Braiding people's hair this summer gave Junior Audrey Norwood the chance to roll, not only in hair, but also in money.

Feature Writing (Con't)

Interpretative or explanatory features—These features are usually "in-depth" reports of a problem or interesting category that is explored from several different angles for the reader. Sometimes staffs use several related features on more than one page spread to cover one topic.

In other instances, a staff will choose to write one story, including views from a number of sources, explaining all sides of the issue or situation covered in the story.

In addition, sidebars, usually short features relating to the in-depth story, may be included.

> With the costs of movie tickets, gasoline and eating out on the up and up, quite a few "steadies" are resorting to the more conservative system of dating . . . "My house or yours?"
>
> It takes big bucks for a night on the town. According to a recent survey, the amount ranges from $20 to $35.

(Side-bar stories might include dutch-dating, computer-matching, blind dates and average dating age.)

Humorous stories—These stories concern the funny events that happen nearly every day. A sharp reporter who can spot and write about these incidents can add an entertaining touch to the paper.

> Who is the strange man circulating around the new auditorium bent over what looks like a Geiger counter? Is he panning for gold?

Activities

1. Clip and paste examples of each of the types of features listed in the lecture notes.
2. Write an original lead for five of the types of features covered in the lecture material.
3. Write a short (one or two page) personal experience feature, describing the emotion experienced as vividly as possible for the reader. Make the readers feel as if they were experiencing that same emotion.
4. Choose an inanimate object that everyone encounters every day and personify it. Tell the reader what the object is thinking, feeling and saying to the outside world. Give it a personality.
5. Write a feature on some aspect of the school, community or student body that has never been covered previously.
6. List at least five topics for stories for each of the types of features explained in the lecture material.

END

Editorial Writing

The heart and mind of a newspaper lives or dies on its editorial pages, where the reader gets the meaning and depth that is simply not available in the news pages. Editorials should reflect the life and environment of the school and be in tune with its needs.

Some advisers push aside editorial writing and treat the editorial page as insignificant. A writer can throw together a harmless opinion piece at the last minute, but a **good** newspaper simply doesn't work that way.

Editorials define, explain, interpret, persuade, criticize or appreciate. Sometimes an organization needs appreciation for a worthy project; sometimes the student government needs a nudge to tackle a difficult problem; sometimes the entire student body needs constructive criticism; sometimes a new policy needs to be explained. All of these needs and many others can be met by competent editorials.

In order for any editorial to be competent and effective, the writer must realize that the strongest persuader is cold, hard, irrefutable fact. The facts presented in any writing are necessarily second hand or indirect. Therefore, the validity of the source must be beyond reproach, and the writer should be sure that quotes are correct.

Facts are absolutely essential in editorials, but sometimes facts are not enough. In these cases a writer may want to use logic in the form of inductive and deductive reasoning.

The editorial should get to the point quickly, preferably in the first paragraph. The body of the editorial should include facts and evidence to support the lead. The conclusion should either reiterate the main point or challenge the reader to take action.

General categories of editorials include the following:

Persuasive

All editorials are persuasive in that the writer wants to convince the reader of something. When the writer takes a stand on an issue(s), (s)he should present realistic solutions or courses of action rather than settle for reckless criticism.

Interpretative

An editorial of interpretation explains a difficult policy, rule or situation and reveals implications and possible ramifications of the issue.

Appreciative

Often overlooked, this editorial gives needed praise to individuals, groups or worthy causes that have contributed to the well-being of the school, community or society.

Humorous

A humorous editorial entertains or emphasizes a point through comedy or satire, sometimes using a fictional situation to illustrate real life.

The adviser should remember that his/her role in editorial writing as in any other aspect of the newspaper is to advise. A conscientious editor does not use the editorial page as a mouthpiece.

An editorial policy committee can be helpful in planning editorial campaigns, and, indeed, the scope of the entire publication. This committee or board could consist of the

student editor, a student body officer, a member of the school administration and the adviser. It should meet at the beginning of the school year to formulate policy for the entire year and periodically to plan editorial campaigns or discuss current problems. Although much coordinating is necessary to get a committee like this organized, the rewards can be great.

Editorials should be timely, and at least one should relate to a major news story.

Activities

1. From an exchange paper, clip and paste an example of a poorly written editorial. Write a short critique of the editorial, explaining the weak points and how they could have been corrected. Then write an improved version.
2. List ten major events that have occurred at school and explain the editorial approach that should be used with each in the school paper
3. Clip and paste examples of each of the types of editorials mentioned in the accompanying article. Point out the strengths and weaknesses of each.
4. Choose a subject of interest to most students, research it thoroughly, then write an editorial of your choice.
5. Write a letter to the editor of the local newspaper using persuasive techniques and basic editorial form.
6. Invite debate students to speak to the class on researching and analyzing a topic for an audience. Then discuss similarities in debate and editorial writing.
7. Research both sides of a controversial issue and write two editorials on the subject—one pro, the other con.
8. Invite a local editorial writer to speak to the class concerning editorial policies on controversial issues, letters to the editor and staff guidelines.

END

Sports Reporting

Overview and lecture notes

The most effective sports reporters are fans. In addition, they are well trained in news gathering and writing, for the same elements are essential in both sports and news.

Director of the Interscholastic League Press Conference, Bobby Hawthorne, says "Sports reporting should be newsworthy. In order to qualify as news, it must be timely. In order to be timely, it must report more than the score. In order to report more than the score, it should attempt to answer why, how and so what. In order to answer these questions, it should be based on meaty, substantial quotations and centered around an angle."[1]

Sports writing does present challenges beyond the balanced *who, what, when, why, where* and *how* of inverted pyramid news writing. *Why* and *how* of the contest, race, game, match or meet assume greater importance in a sports story because readers of the bi-weekly or monthly publication already know who, what, when and where about the event of a week or two ago. Also, more warmth and color can be generated in good sports reporting through insight on the contest, empathy with athletes' efforts, understanding of the effects of the contest's outcome and knowledge of specialized sports vernacular. A warning: jargon—blitz, whoofer, hickory, boards—is not to be confused with sports vernacular. Verbs as well as nouns should appear unstrained. (It is difficult to find a verb that says *said* better than said.)

Advisers and sports staffs should study the school sports schedules, decide which sports will be featured in the various parts of the season, and make specific advance assignments to reporters so that every school sport will be assured of feature coverage at least once at an appropriate time during the year. In addition to the so-called major sports, the story schedule should include intramurals, physical education activities, and stories on extracurricular student sports such as bowling, skiing, archery and sailing.

An effective sports story is characterized by timeliness, interest, completeness and accuracy of information. In the coverage of football games, for example, the lead should pertain to the event "tonight" or "next Tuesday." This is the advance story. Advance information on a game may be obtained from the head coach, from the assistant coach who scouted the competition and from the players themselves. In some areas, metropolitan newspapers carry enough high school sports coverage that they are invaluable sources for the advance game story.

Although the follow-up story should be carried in a separate article, space limitations might dictate composite advance and post-game stories. In either circumstance, chronological play-by-play should be avoided. The sports reporter should be well informed in the sport being covered, must select high points of play objectively and must see more than the routine details of the event. He needs the ability to combine straight news and feature styles of writing.

If a good action photo is available, it could be used as post-game coverage, but the cutline must include score, date and place of the game, as well as identification of players and effect of the play in the photo. A running series of statistics is another way to provide consistent, although condensed, coverage of the season.

A well-written sports column is always an asset to the school paper; it may be analytical or colorful feature material.

Sports Reporting (Con't)

Activities

1. Invite an area metropolitan paper sports writer to visit the class as guest speaker.
2. Ask each student to list, with definitions, five terms pertaining to each sport played in the high school. Discuss terms in class. The list can be expanded to cover outside sports.
3. Assign students to bring sample sports stories which they find exciting. Analyze for expressive language, writer's knowledge of the sport, combination of straight news style plus feature style writing and sidelights on the game.
4. Check the school calendar for home sports events scheduled within a certain time frame. Require each student to attend his choice event and write a play-by-play coverage story which includes observation of crowd reaction. Coverage stories are read and critiqued in the next class period. (Although school papers rarely carry play-by-play stories, trying to write one is good eye-witness reporting experience.)
5. Assign each student to write a specific sports feature. Work out ideas and assignments in class to avoid repetitious stories and overburdened story sources. Athletes, trainers, oldtimers, coaches, cheerleaders, spirit groups, support clubs, sports officials, unusual games and rule changes are just a few topics from which to work.

END

Specialized writing

All newspapers carry articles which do not fit into the customary categories of news, feature and editorial. Specialized writing consists of hybrid forms which may serve several ordinary functions simultaneously. Some of the more commonplace types are described below.

Critical review

Reviews of movies, records, books and student productions have a definite place in school publication.

The reviewer acts as guide for the reader, telling what, in his opinion, is good or bad about the subject.

A review that maliciously criticizes a *student* production does *not* belong in the school newspaper. The reviewer must realize that, like himself, the performers are students involved in a learning process.

Polls and surveys

Although polls and surveys are time-consuming and seldom *scientifically valid*, they add an interesting element to any student publication by directly involving individual students.

Poll takers must formulate questions, test them, select a sample (cross-section of the student body), interview and analyze the results. When polls and surveys are used, methods, results and description of respondents (50 sophomores, 25 juniors) should be made clear to the reader.

One practical poll to use in school publications is the informal random interview in which readers are asked their opinions on various issues and photographed during the question-answer session. The opinion becomes the cutline under the person's photo along with his identification.

Some of the most popular subjects with students are frequently related to drugs, alcohol and sex. Such sensitive areas should be carefully considered before implementing survey questions.

Columns

General—The freest writing in the paper is found in columns. Styles as divergent as Andy Rooney's tongue-in-cheek prose to Abigail Van Buren's "Dear Abby" fit in this category. Stories of this type can tease, entertain, philosophize or simply inform.

Column writers should strive to set up a style that is recognizable and consistent, something their readers will look forward to in each issue.

Satirical—Using wit, irony and creativity, feature writers can expose social, political and economic problems in a unique way. Columnist Art Buchwald is a master of this style of writing. These columns are usually found on the editorial page or opinion section of the newspaper.

Autobiographical—The first person feature concerns a personal experience to which the reader can relate. One of the most popular first person feature writers today is Erma Bombeck, whose stories cause readers to laugh or to recall similar incidents in their own lives. Such stories may have sentimental appeal.

Practical Guidance—This column explains in a readable style how to make something, simplify a task, solve a problem or complete a project.

Special Interest—Directed toward a specific group of people, articles of this type explore a variety of subjects. The Tulsa World, for example, carries columns in subjects such as the working woman, senior citizens, medical reports and the social scene. In the school paper, club happenings might be considered a special interest column. Possibilities for this type of column are endless.

Columns of any type may carry a distinctive logo, kicker headline or writer's photo. It is important to remember that, by technical definition, columns are regular features and readers anticipate seeing them.

Specialized Writing (Con't)

Activities

1. From exchange or local newspapers, clip and paste examples of each of the types of columns listed in the lecture material.
2. List five possible subject areas and explain the angle in which the writer could approach each for all of the types of columns listed in the lecture material.
3. After completing activity 2, choose one of the topics listed and write a column about it and make plans for subsequent columns.
4. Invite a drama student to perform in class a dramatic interpretation of one of Erma Bombeck's columns. Use this as an inspiration for an attempt at Bombeck's style. The same activity might be used with Art Buchwald's column.
5. Enlist the aid of debate students to argue both sides of a topic in front of the class. This example could inspire the writing of a pro-con analysis column.

END

Headline writing

Overview

Headlines serve several functions in the newspaper. They advertise the story, summarize the story and beautify the page. The headline relates the essential message of the story to the reader in short, interesting words. All unnecessary words are deleted from headlines due to space limitations.

Also, headlines must be counted to determine whether or not they will fit the space provided. The lecture material below explains an easy method of counting headlines and the rules for writing headlines.

Lecture Notes

Letters are like people in that some are wider than others, thus taking up more space horizontally. The chart below explains the number of unit counts each letter, space and punctuation mark receives.

Headline Count

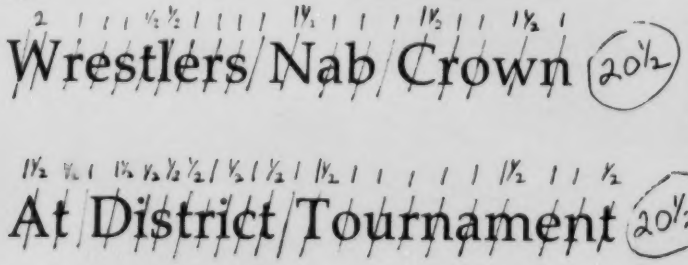
Capital M, W = 2
Capital I = 1
All other capitals = 1½
Lower case m, w = 1½
Lower case f,l,i,t = ½
All other lower case = 1
Spaces = 1
? and $ = 1
All other punctuations = ½
Number 1 = 1
All other numbers = 1½

The following example shows how to count each line of a headline. The full counts are tallied on the top of the headline; the half counts on the bottom.

After the headline writer marks each letter, (s)he counts the tally marks to find out the "count" total. (S)he then determines whether it will fit the space provided on the layout sheet. If, for example, the headline count were set at 20–22 counts per line, then the headline will fit. If it were set at 18–20 counts per line then it will have to be rewritten.

The page layout editor usually determines the style and size of type used for each headline, assigning a set count per line for each headline that is to be written. Unless the page editor grants permission to change the count, the headline writer must make the headline fit the predetermined count.

Example



The above headline is an example of "Up" style (every word capitalized.) "Down" style would mean that the first word, Wrestlers, would be capitalized and only proper nouns thereafter.

Rules for Writing Headlines

1. Headlines should summarize the story accurately.
2. Headlines should contain a verb.
3. Headlines should be in the active voice.
4. Present tense, historical present or future tense is correct. If possible, avoid past tense.
5. Never repeat words, or roots of words in a headline.
6. Avoid the use of *a, an, the* in headlines.
7. Use few abbreviations, except widely known ones.
8. Be typographically and mechanically perfect when setting headlines.

Headline Writing (Con't)

9. Do not split a preposition between the lines of a two or three-line headline.
10. Be certain that the headline reflects the tone of the story.
11. Don't editorialize or add facts to the story in the headline.
12. Avoid using forms of the verb "to be."
13. Do not hyphenate a word between lines.
14. Never split modifiers from the words they modify.
15. Avoid the use of simplified spelling, such as Xmas, thru, tho, etc.
16. Never dangle a preposition.
17. It is permissible to substitute a comma for the word *and*.

Activities

1. Write ten headlines on the board and have students practice counting each one.

2. Using old copies of newspapers, ask students to read the same story and write a headline for it. For example, the teacher might assign a two-line headline, each counting 20–22. The class should discuss student efforts.

3. Cut old stories from the newspaper and paste each one on a separate sheet of typing paper. Assign a headline to each story. For example, one head line might be three lines, each line counting 10–12. Another might be one line, 26–28. Have students write as many headlines as possible in one hour.

4. Using a manila folder, construct a headline schedule from copies of the school newspaper. With a ruler, mark the folder into columns and past examples of type sizes and styles offered by the printer. Determine the number of counts per column for each size and style. Include a sample of all standing headlines, the masthead and the nameplate unless it is a special piece of art. The headline schedule can be saved from one year to the next so that the student will have it for future reference.

END

Caption writing

Before any photograph is complete as a communication device, it needs answers to such questions as those usually used by any beginning news reporter which we have come to know as the "Five Ws and the H." Such a device is known as the cutline or the caption.

The term "cutline" comes from the days of letterpress printing and hot type where all engravings which appeared in a printed piece were called "cuts." The term "caption" originally meant a line of type—usually smaller than the headline in point size—but positioned above the photograph and used as an "astonisher" or otherwise as an attention-getter. (See Typography chapter).

Pictures may be worth countless words, but few are complete without good captions. One of the quickest ways yearbook staff members can learn to write good captions is to examine what is being done in today's magazines such as *Life*, *National Geographic* and *People*.

A study of these publications shows that their captions fall into three main categories.

1) Identifying name or phrase (usually below the picture).

2) Sentence or sentences that give information about one picture and adjoin the picture (above, below or beside it).

3) Copy block that tells a story or explains a situation on a spread that contains only one or two pictures. *Life* often uses this technique.

A survey of students and teachers in one high school showed a definite preference for captions that "touch" the pictures. "Who wants to spend time trying to puzzle out which caption belongs to which picture" was the overwhelming attitude toward using cluster captions in yearbooks and magazines.

Observing what is done in magazines is only the beginning. Before starting to write, the "captioneer" must have complete information about the picture. The most obvious way to insure he has that information is to require the photographer to fill out a who-what-when-where-why-how blank and attach it to the picture. In actual practice, however, such a method is not always feasible. One school assigns staff members beats and makes them responsible for all information coming out of that area, including information for pictures.

Completely honest advisers will admit there are times when some student is sent running around the school trying to identify people in a picture and gather additional information about exactly what is happening in the picture. There is no way, however, that anyone can write an acceptable caption without adequate information while working late at night before a deadline.

How to begin the caption is one of the most difficult decisions the writer makes. It is also one of the most important since the beginning is what grabs the reader or repels him.

DO's and DON'T's for beginnings

1) Do not begin with names. Instead try *World record holder Tim Tomson...* or *Interchangeable stars Bo Bensen and Jo Jonson...*

2) Do not use label beginnings such as *The homemaking department* or *The housing development*. Instead try *Ladies in aprons...* or *Orderly ranks of row houses...*

3) Do not begin with *a, an, the;* instead, try *Splashy finish churns a quagmire field...*

4) Do not overwork any one kind of beginning. Instead try these for variety:

Prepositional Phrases such as *At the goal line... Under a mother-of-pearl sky...* or *In a hairy few seconds...*

Caption Writing (Con't)

Infinitive Phrases like *To save seconds before the end of the game...* or *To produce a stronger plant,* biology students...

Participial Phrases including *Waiting for a turn with the talent scout,* Travis Spradling... *Curved in the silent air,* diver Paul Alvarado... *Suspended from a window,* in the English wing, Fred Galindo... and *Pitchforking out of the night sky,* lightning bolts...

Adjective Phrases such as *Shaggier than their sheep,* future farmers wear mohair coats to escape the autumn chill on the Edwards Plateau. With winter's onslaught, they will reverse the coats and wear them wooly-side-in.

Questions like *What lives under the library, eludes would-be captors and makes his presence known daily?* A wily skunk, as every bookworm knows. (Do not use "you" in asking questions.)

Quotations add credibility to caption info. (Be sure the person actually said the words that are used.) *"We are different,"* explains Principal Jack Allison, addressing the freshman class. *"We have more Mexican American and Black students than Anglos. We call ourselves the Rebels. And yet we have fewer discipline problems than any other school in the city."*

Exclamations will catch readers' attention. *Steak from a snake!* Others may scoff, but snakehandler Ram Garcia insists the lowly rattlesnake can provide protein for thousands.

Play on Words often adds an air of humor to the caption without "getting in the way" of the information. *Up to their eaves in ash,* miniature houses are shoveled out by Liz Ornelas who has just simulated a volcanic eruption in her geography project.

Other DON'T's

1) Do not repeat in the caption what is obvious in the picture.
2) Do not use *left to right* or *l. to r.* Just leave out those directions. The reader is accustomed to reading from left to right and in identifying people in a picture in the same manner.
3) Do not say *for the '78–79 school year* or *this year.* The reader normally assumes everything in the book is for the year being covered. The only time to mention a year is for a time other than the year being covered.
4) Do not stray into bad taste by striving to be clever. *Fastest chair in the west* when referring to a wheel chair, for example.
5) Do not use "made-up" quotations.
6) Do not editorialize.
7) Do not lie to the reader.
8) Do not guess about facts. Always verify them (and this includes spelling of names).
9) Do not ask questions of the person in the picture. For example, *What's that in your pocket? Cheat notes?*

Other DO's

1) Begin the caption in the present tense. The picture freezes a moment of time and takes the reader there. It is always present time in the picture so the caption should begin that way. If additional information is given later in the caption, it can be in the present, past or future tense, depending on the information.
2) Give information the reader cannot see in the picture (but do not repeat what the copy says).
3) Use colorful, lively words.
4) Name people in pictures and answer readers' questions.
5) Use *front row* or *bottom row* for group pictures, not *first row* or *row one.* The reader may see the first row as the back or top row; the writer may see it as the one closest to the camera.
6) Keep a notebook or file of good captions.

Activities for cutlines

1. The teacher should clip and paste action photographs from newspapers or magazines on 8½ by 11 inch sheets of paper. Using fictitious names, students can write an identifying cutline answering each of the questions a reader might have after looking at the photograph. (These are usually who, what, when, where, why and how.)

2. Use the checklist provided in accompanying article and evaluate the cutlines written by each class member in the above assignment.

3. See "Typography" chapter for additional activities in caption use.

END

Cutlnes are not always needed for photographs—see the self-explained example at upper left in the example from the *Tower*, South Grosse Pointe High School, Michigan. They can be "stacked" with more than one cutline in the same type area as between the two photographs at right on the same spread. Normally, cutlines are positioned below the pictures they complete.

Supervising Publications

Journalistic style manuals

Every member of a publication staff should have a copy of the style manual that has been developed for his staff. This manual may consist of style rules, published by national, local and scholastic press associations or in journalism textbooks, that have been adapted to fit local situations.

The manual should contain guidelines in the areas of capitalization, abbreviation, punctuation, writing and editing as well as in general newsroom practices.

Stylebooks vary in content. Some are explicit and very detailed. Others—more sketchy—capitalize on areas more likely to present problems for newspaper and yearbook reporters and editors. Some resemble a newswriting textbook; others are merely pamphlet-like brochures. One school uses a FYI (For Your Information) booklet, prepared by the editors and adviser to suit their particular needs.

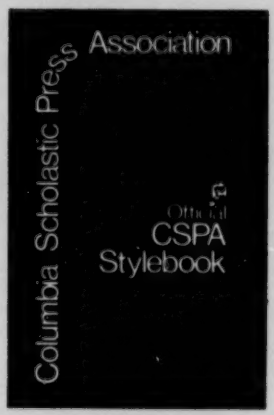
But regardless of its size, the stylebook is a *must* if the publications, by emphasizing consistency and conciseness, are to be readable.

A typical stylebook includes the general news policies of the newspaper on all material published, including the editorial policy, while the yearbook staff will follow the same guides for the mechanics of writing.

In addition, the stylebook should deal with the nuts and bolts of production, such as how to prepare copy for publication, copy reading symbols and instruction for reporters on matters ranging from how to organize and set up interviews to techniques for selling advertising.

Staffs of the *West Side Story*, West High School, Iowa City, IA, have developed an attractive style manual which contains 14 pages of specific, detailed aspects of publication. It begins with a statement of the editorial policy, followed by the description of the reader audience, an explanation of the Editorial Board, Editorials, Letters Policy and Format. Job descriptions of staff members are listed, and the year's schedule for publication dates is included, with specific steps and deadlines emphasized.

A "Beat Sheet" includes a list of all school departments, organizations, administration, School Board and other news sources with space for reporter assignments. Rules for writing headlines, spelling, punctuation and special points in grammar fill two pages.



A "KNOW THIS JUNK!" section includes three pages of miscellaneous notes pertaining to margins, cutlines, by-lines, photography, type plans and typesetter info.

A list of outstanding newspaper/magazine exchanges and their special characteristics is an aid for staff members searching for fresh ideas of stories and layout designs. An editor's checklist, photo assignment form, advertising contract and school calendar for the school year complete the manual.

The more specific—and useful—aspects of any stylebook will include such details as:

1) Word usage: ("On" is not needed before a date.)
2) Capitalization rules: Capitalize Building when accompanied by the name of a specific school building. (Physical Education Building)
3) Abbreviations: Abbreviate names of months if they are used with dates. (Jan. 18)
4) Punctuation: Place all end punctuation within quotation marks: ("Make the best use of your stylebook.")
5) Numerals: Use figures for 10 and above. ("Police arrested nine students and took 10 to the principal's office for questioning.")

The adviser should obtain copies of the CSPA, UPI, Quill and Scroll, AP and other standard stylebooks, including some from colleges and high schools, to compile ideas for his newspaper stylebook.

The stylebook is also a convenient place to list words frequently misspelled by reporters.

One section, dealing with copy preparation, should mention that reporters should type on only one side of the paper with double-spaced lines. Margins on reporters' typewriters should be set at 10 and 70; the left-hand margin should be wider than the right-hand one. Paragraphs should be held to about four lines of copy, with six lines an absolute maximum.

A story slug identifying the story should be in the upper left-hand corner of the page:

> Football
> Smith
> 1-1-1

Succeeding pages should carry a brief, carryover identification with page numbers. When a story is continued, the word "more" should be written at the bottom of the pages and an end-of-story mark is needed. Traditional symbol is -30-.

The stylebook for publication staffs should not become too extensive as long lists are likely to turn off staffers. An effective stylebook is one that is easy to use, presents solutions to the most likely everyday problems of writing and editing, and is written in such a way that newcomers to the staff will be able to utilize it with or without a semester of journalism.

Some schools have obtained handy pocket-size stylebooks, much to the satisfaction of advisers and staffs. In instances where lack of time and money make it impossible to design a stylebook and get it mimeographed or printed, it will save the adviser many hours of repetition to make a list of common offenders in the areas of writing and editing and post it on a bulletin board.

END

Editing copy

Editing is the one step in the overall production of a student newspaper that requires a thorough knowledge of the English language, a sharp eye for catching mistakes and the ability to condense a four-page story into six or seven paragraphs.

All editing begins—at its most primitive stage—when the reporter reads his own story and checks it over for typographical errors. Advisers must train their students to read their copy before they turn it in.

Copyreading involves checking the story for obvious mistakes in grammar, spelling or typographical errors. Copyediting stories is the process of rewriting faulty leads, cutting paragraphs, combining sentences and otherwise polishing the story.

The tools necessary for editing include a dictionary, a thesaurus and a stylebook. The rest is a matter of applying sound grammatical rules, double checking the spelling of words, verifying names and numbers, dates and addresses and using a lot of common sense.

An alert copy editor is a suspicious individual whose inquisitive mind takes nothing for granted.

Process of editing

Each copyeditor has his own method. However, these are normally the basic steps in the process of editing:

1. First read the story in its entirety, without making too many marks or changes. This is necessary to grasp the meaning and content of the story.
2. Go back for a second reading, asking yourself the following questions:
   - A) Does the story say what the writer intended for it to say?
   - B) If the story says what it is to say—does it say it well?
   - C) Is this story effectively written to suit the needs of the particular audience for which it is intended? Every newspaper knows its audience, and it is for that particular group, or its prevailing majority, that most copy is written.
   - D) Is the meaning of the story clear? (Is it too rigid in structure? Or too conversational?)
   - E) Does the writer capture the attention of the reader early in the story? Or, could this story use a better lead paragraph?
   - F) Are the facts of the story arranged in the most logical, effective manner?
   - G) In the case of a difficult subject, does the story offer enough background and interpretation?
3. Once these questions have been considered, the copy editor is ready to do the actual job of editing.

   Sometimes he will clarify the meaning of a sentence, or rewrite an entire paragraph. Often he will give the story a new lead, make a wordy story tight or simply send the story back to the reporter for a complete rewrite. This is, of course, if time allows. Otherwise, the copy editor himself/herself will do the rewrite job.

Editor's tools

The copy editor needs to know how to use the copyediting marks commonly used by printers. The marks make up a language of their own, a sort of shorthand that makes the process of correcting copy easier and faster. (See illustration, Proofreader's marks, p. 19)

A) Paragraph and indention marks:

Students will be required to carry ID cards. . . .

B) Connecting marks: Sometimes two elements need to be connected within a paragraph so the copy will read smoother:

Jones said.
According to the chairman of the English Department,

C) Indentation marks for an entire line or paragraph: Sometimes an editor may wish to have an entire line or paragraph indented to the left or to the right, and sometimes centered:

center copy
The English Department previously required four years of language and literature.
Center copy

D) Capital letters: There is no need to mark capitals and lower case when the copy is already set that way. However, if a lower case letter should be capitalized, the mark used is three underlines:

The english department previously . . .

E) Lower case: If a letter is capitalized in the copy and the editor wants a small letter instead, he draws a diagonal line through the letter from right to left:

The English Department previously required four years of Language and Literature.

(Further examples of copyediting marks may be found in the illustration, p. 19)

23

Proofreader's Marks

^	Insert or correct at this point	— /	Insert hyphen (wo'k and-turn)
e/	Correct lett/r	? /	Insert question mark (shall we)
~~s~~	Take out or delete/	! /	Insert exclamation po'nt
~~s~~	Take out and clo/se up	...	Insert ellipsis...
( )	Close up entire ly	V	Insert superior[1] figure or letter
#	Close to correct spacing	^	Insert inferior$_1$ figure or letter
#	Insert space	[ ]	Insert [brackets]
eq #	Space ev en ly	( )	insert (parentheses)
ltr #	LETTER SPACE	lc	Set /n lower case
th #	THIN SPACE	caps	Set in caps (CAPS)
hr #	HAIR SPACE	c & lc	Set in Caps and Lower Case
||	Align vertically	ital	Set in italics (*italics*)
=	Align ho^{r}i$_{z}$ontally	rom	Set in *roman* (roman)
tr	Transpose	lf	Set in **light face** (light face)
~~9~~	Turn right sid/ up	bf	Set in bold face (**bold face**)
wf	Wrong fo/t charact/r	bf ital	Set in bold italics (***bold italics***)
[	Move to left	sc	Set in small caps (SMALL CAPS)
]	Move to right	c & sc	Set in caps and small caps (CAPS AND SMALL CAPS)
⌐	Rais/	¶	Make paragraph
⌊	Low/r	no ¶	No paragraph Run in
X	Correct imperfectio/	1/m	Insert em dash (em—dash)
⊙	Insert period	1/n	Insert en dash (en–dash)
⊙	Insert comma please	stet	Restore matter ~~marked~~ out
⊙	Insert colon	sp	Spell out
⊙	Insert semicolon	?	Query to author. Is this correct?
' '	Insert single quotes or apostrophe		
" "	Insert quotes		

é Acute accent, è Grave accent, â î Circumflex, ç Cedilla, ñ Tilde, ü Diaeresis, ŏ Breve, ā Macron

Applying the tools

Copyediting is just part of an involved process which assures accurate, effective, printable publication copy. Since an entire text could easily be written on just editing, this handbook will cover summaries of those responsibilities most frequently faced by the copy editor.

Adjusting the length of copy

The copy editor will delete paragraphs to make the story conform to a desired length. News stories written inverted pyramid style (see Chapter 3) are cut from the bottom. However, in depth writing and investigative writing, the editor should be careful not to cut an essential part of a story and destroy the writer's desired effect.

If a story is too short, and assuming that time permits, it is better to return a story to its writer with suggestions and directions as to why it needs to have more material added.

It is difficult to set a "desired" length for an article. Some stories can be handled in six paragraphs or fewer. Others, such as in-depths and interpretative pieces, may need more. However, as many advisers and editors have experienced, student readers will not stay with a story too long. If a story runs more than 12 column inches, it is wise to have the copy editor sharpen his scissors.

If the adviser himself/herself cuts paragraphs out of a story, he should let the student reporter know why the deletions were necessary. A situation like this is one of the best opportunities for individualized instruction within the staff.

Detecting errors of fact

It is the job of the copy editor to spot errors of fact that might have been made inadvertently by a reporter. An effective copy editor will verify geographical locations, names of news sources and ages, if applicable. Nobody likes to have his name misspelled, nor his position or title misunderstood. These details, which may appear insignificant, are of primary importance if the publication is going to claim any degree of professionalism.

Simplifying language

If a three-sentence paragraph can be cut to one short sentence, it is the copy editor who will do it. If a short sentence tends to be confusing and needs amplification, it is his job to remember the reader and edit. The copy editor will emphasize effective communication. Giving every story meaning is his main purpose.

Maintaining fair coverage

The copy editor will have to be on the lookout for editorial comments in news and feature stories, reminding reporters that the editorial page of the newspaper is reserved for opinion.

When a reporter writes a lead saying that five students were awarded full tuition scholarships, but then deals with only three in his story, it is up to the editor to return that story to the reporter so that all five sources get fair coverage. If unattributed statements get into the copy, again it is the copy editor's duty to inquire as to the nature of quotes and comments in a story.

Watching legal implications

Student newspapers—and all media for that matter—are just one word away from a libel suit. The adviser and editors must know at least the basic elements of libel so that it can be prevented. The copy editor will delete any statements which may tend to damage the reputation of a person (or organization) by inspiring public hatred or ridicule. Writers should be reminded that issues, not individuals, may be "attacked."

If a reporter questions the honesty, skills or ethical standards of an individual in the school, that party may retaliate. Libel could comprise another entire volume, and it is prudent that advisers learn and, in turn, teach the staff what libel and its consequences involve.

Keeping reporter out of story

The copy editor should take the "I's" and "me's" (unless in a direct quotation) out of the story. This advice does not apply to the feature intentionally designed as a "personal experience" type of report.

Chronic copy problems

A) **Wordiness:**
(Poor) He is one of those men who is always moving.
(Improved) He is always moving.

B) **Passive Voice:**
(Poor) The winning touchdown was scored by Brown.
(Improved) Brown scored the winning touchdown.

C) **Lack of Commas:**
(Wrong) Mrs. Jones who came to Johnson High in 1939 will retire in June.
(Right) Mrs. Mary Jones, who came to Johnson High in 1939, will retire in June.

D) **Editorial Comments in News:**
(Wrong) So come out and support the team tonight.
(Improved) Coach Jim Brown said, "Students should support our team."

E) **Question Leads:**
(Poor) What is happening in the girls' gym Saturday night? (Who cares?)
(Improved) The faculty volleyball team challenges the senior intramural champions Saturday night in the girls' gym.

F) **Redundancy:**
(Wrong) It is the *consensus of opinion* . . .
(Improved) Consensus is . . .
(Poor) The concert *will cost the sum* of $5 . . .
(Improved) Concert tickets are $5.
(Poor) *Admission is free* and *there will be no charge* . . .
(Improved) No admission fee . . .
(Poor) *New innovations* are planned for the fall . . .
(Improved) Innovations planned for fall are . . .

The process of editing may not offer the glory of bylines and public recognition, but even when they dwell in anonymity, copy editors often feel the pride that comes when they know they are making a publication's copy accurate, effective and printable.

END

Typography

One area where most staffs and advisers lack much expertise is typography, the style, arrangement or appearance of printed material. This is especially true in the production of the school's yearbook where staffs work from a contract which may include little or no mention of this important part of verbal communication between staffs and readers.

These are some simple "How to . . ." and "Watch out for . . ." suggestions which may aid in the important aspect of recording the printed word in school publications.

Forget (for the moment) that there are several families of type ranging from the text of ancient Germany to the novelty of 20th century Madison Avenue. Rather, remember that there are types with serifs and those without, called "sans serif;" that some are in perfect alignment on both sides of the column (justified); others have a ragged edge like a sheet produced by a typewriter (unjustified); and that some types slant (italic) and some are heavier (bold face).

Type is measured by the distance from the highest ascender (like an h, l, k, b, d) to the lowest descender (like j, q, p, etc.) in points; 72 of these points equal an inch. So, a type which is ½ inch high is 36 points high in the printing jargon. Most yearbook text matter or type is selected in either 10-point or 12-point height, while newspapers may be set in 8 or 9 points. This size type should be used continuously throughout the publication for body copy areas. The type on this page is 9 on 10 point Palatino.

Captions (or cutlines) are usually two to three points smaller than the body type. Whatever the need for the identification of a picture, the type selected should be smaller than the type used for copy. And, like body copy, the size should be used consistently throughout the publication.

The size of the headline face which is used should depend on the trim size of the page. If the page is 9 × 12 inch size, the type can, understandably, be larger than for a 7¾ by 10½ inch page. Since the height of a type face is determined by the design of the ascenders and descenders, mentioned earlier, not all types appear to be the same size.

The staff should certainly ask for a sample headline set in the type face and experiment with it. Try it on a page which is the size of the publication to determine its suitability. Then establish a definite type plan to follow consistently.

The staff should make every effort to secure type faces which blend, noting that headline type which is a Roman face may not go with just any sans serif body type. A script or cursive face seldom is effective with any other types.

Some graphic artists suggest the following "rule of thumb" for selection of the various kinds of type:

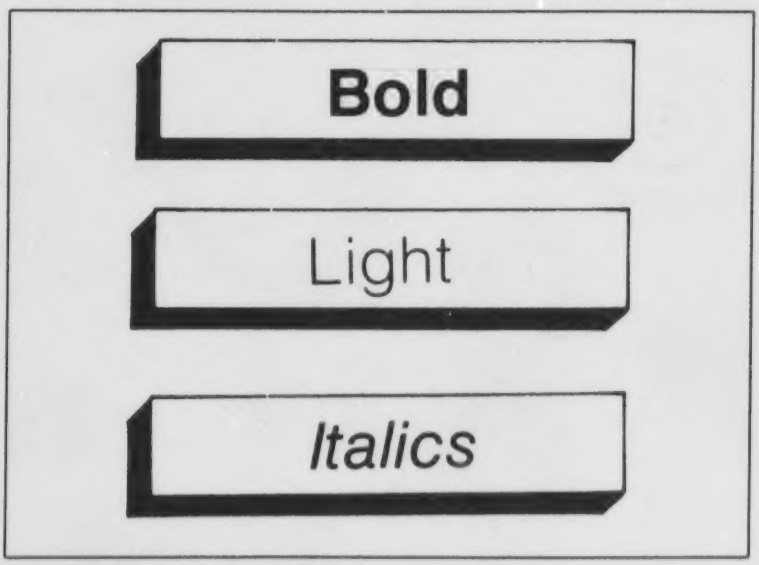
1) Roman face is easiest to read in large quantities, while italic type is difficult to read en masse.
2) Sans Serif (Gothic) face is best for display type, such as headlines and advertisements. It is not easy to read in larger doses, generally, and probably should not be used for body type.
3) Text, Script, Cursives and Decorator (or Novelty) faces should be used only for emphasis or in such theme areas as the yearbook cover, endsheets, title page and division pages.

In choosing a type face for a publication, the staff should select the most versatile available. One of the more complete faces in this respect will contain all of the variations imaginable—extended, condensed, bold, light, large caps, small caps and italics.

Since the type is called upon to do so many chores in communication, the use of the basic "cold type" or typewriter type should probably be avoided unless the budget absolutely dictates its use. Advisers and staff need to carefully weigh pros and cons of spending money on color and other optional special effects.

Just as the pictures should be the best—in focus, with good tonal quality and composition—the type should be the most attractive and versatile it can be.

A free magazine which offers help in typography and advertising may be obtained from U & LC Subscription Department, 2 Hammarskjold Plaza, New York, NY 10017.



Activities

1. To understand the five type groups—text, Roman, gothic, script and novelty—have students identify these groups by clipping from newspapers and magazines examples of the type faces they like, but only using one from each group. These can be pasted on an 8½ by 11 inch sheet of plain white paper (or one prepared by spirit duplicator with the major headings typed on them). Each should be identified by the family name and the point size which the student can find from a type textbook or specimen book from a local printer. Teachers should caution students not to use the logotype (or "signatures") of companies where the type is a special one prepared by an artist and only used to identify that company (such as "Coca Cola" with its long "C" design).

2. To better understand the writing of headlines, each staff member should have a headline schedule which contains a sample of each of the headlines available to the designer of the student newspaper. Students can prepare their own schedule by clipping a sample of each type of headline the newspaper uses by face and by size. The schedule can be completed by including, along with the face name and point size, the width of the example (1 column, 2 columns, etc.). To avoid repeating the type's name each time, some staffs assign a number for their headlines, but this may confuse the neophyte.

3. The special uses of type can be studied by clipping and pasting down on an 8½ × 11 inch sheet of paper the following examples. Each should be marked by the width, by either column(s) of picas, the type name(s), and the type size(s). Any variation of stroke (bold face, for example) or shape (condensed, extended or italic) should also be noted. The special areas to consider include:

1) The page numbers (also called "folios" by printers)
2) The nameplate (sometimes called the "flag")
3) The masthead (sometimes called the "staff box")
4) The date/issue line (usually appears under the nameplate)
5) Any motif or "theme" types to indicate special pages like sports, news, features, entertainment, news briefs, etc.
6) Captions (also called "cutlines") style for all kinds
7) By-lines
8) Photo credits
9) Underline for cartoons

4. To acquaint students with the various possibilities for special uses of type, the teacher may suggest a study of the ways in which newspapers prepare their cutlines. Some use all-cap lead-ins (the first two or three words), or an attention-getting short headline for the action photo. Others use all-caps and bold face. Some use only a different (usually bold face for the entire message) type face. Others place the lead-in in a larger face than the rest of the message. Some publications place a caption above the photograph (an older style). For single faces (or "mug" shots), some newspapers use only the person's last name—others the full name—and some with last name and title. These many styles can be an excellent topic for discussion and give selected students some research time when the rest of the staff is working on a deadline.

END

There are additional ways to get type onto the printed page. The examples at left show the use of rub-off transfer types (available at your local art/engineering store)—above—and the hand-lettered type done by a staff artist. The latter method usually results in an inferior appearance, however, when positioned in the design close to printer's types.

Production and equipment

Many journalism educators fall into the production experience like Martians entering Norman, Oklahoma, wearing orange and black. Even for oldtimers, technology for composition has changed (and is changing) dramatically. In this section, we will examine briefly the current popular production methods and equipment.

"Hands on" experience is the trend in school publications. When basic techniques of layout and paste-up are mastered (these techniques are explained elsewhere in the manual), the publications staffs can control both content and appearance of their publication—usually at less expense. Of course, those advisers who have been doing dittoed newspapers have had the "hands on" experience for years and need not feel intimidated by the schools who can spend $20,000 for new VDS (video display system).

Although for some small schools or junior highs, production materials may consist of stencils, stylus, blue correction fluid, typewriters and mimeograph, offset printing process is considered the best method of printing available for the student press. And, as has been mentioned, staffs who are able to master pasting copy straight, scaling photos properly and using cold type are then in full control of the format and content of their publications as they prepare them camera-ready for the printer.

When the time comes to move up to offset production, minimum equipment includes rulers (metal pica poles are best), nonreproducing blue pencils, art erasers, white liquid paper and black pens for touch-ups, layout sheets (obtained from local printers or publisher supply firm), scissors, photo-scaler or proportion wheel, rub-on (transfer) type and rubber cement.

As adviser and staff become more confident, and the advertising revenue increases, most of the rubber cement will be replaced by wax. Waxers are either to be operated by hand or may be small automatic roller units. If cast-off cafeteria tables have been the work area, results will improve 100 percent with the addition of light tables.

Next, a strip-printer or other type of head writer machine will replace most of the hand-applied transfer type. Because one of the biggest printer costs is the setting of type, many staffs are now using some method of setting their own type. Usually, correcting, selectric typewriters (IBM) are the starting machines for student-set copy. Eventually, this equipment may be replaced by the word-processor, a video display system.

VDS, the latest step in production technology, makes the adviser's and students' job easier and more efficient, provides valuable vocational training and makes the publication better looking—once the techniques are mastered. The big stumbling block is the expense of converting from standard manual typewriter to phototypesetter.

In case the opportunity comes to shop for VDS, a machine that looks like a deluxe typewriter with its own television screen, a simple description follows: Computer logic controls the composition process and automatically spaces words, centers headlines and justifies lines, including hyphenating words. Different type styles and sizes are produced electronically. The selection of individual letters and characters is controlled by a keyboard, coded paper tape or floppy disks. After all the materials have been typeset, the paper or film is processed electronically, appears in typed form, and is then used to create the camera-ready paste-up.

For further self-education, make a personal field trip to the nearest town newspaper where the "new equipment" is in use. Most editors and production chiefs are proud to show off their workrooms. The contact with the commercial newspaper is a good one to have, anyway. It is possible, too, that the newspaper company can help you acquire equipment. They may give the school their used VDS as a "tax write-off"! Also, get acquainted with area junior college and university journalism departments. They will probably welcome your staff on a field trip and provide valuable advice.

Production for the Graphic Designer by James Craig, edited by Margit Malmstrom, Watson-Guptill Publications, New York, explains typesetting, printing, paper, inks, color printing, folding and binding and mechanicals. Four photo-typesetter companies to whom one might send for information include:

Compugraphic
80 Industrial Way
Wilmington, MA 01887

Mergenthaler Linotype
201 Old Country Road
Melville, NY 11747

AM Varityper
11 Mount Pleasant Avenue
East Hanover, NJ 07936

AB Dick Company
5700 West Touhy Avenue
Chicago, IL 60648

Most practical guidance, perhaps, to beginning publications advisers, as well as those who find the rut makes heavy going, is to write for equipment catalogs, get on mailing lists, browse through art and graphics supply houses and visit print shops and newspaper offices. Become familiar with production trends and the equipment necessary to keep up with the trends. If the school needs to move up from stencils to VDS, first get bids on machines desired, then find out what grants or titles might have funds available, and work with administration on proposals to present to the school board. Optimism as well as knowledge is important!

END

Selling and designing advertising

Preparing the campaign

Much of the approach to advertising depends upon the size of the school community. Assuming that users of this guide will range from large metropolitan areas to the very small schools which must go outside their own districts seeking revenue, the following tips are of necessity general.

The success of a school's advertising depends first upon the organization of the sales campaign and secondly upon the quality of the advertising design.

The initial step is the examination of the market. A list of prospects can be compiled by using last year's publication, the telephone or city directory, and simple brainstorming of the staff members. A list, once compiled, should be kept current to save wasted time on businesses no longer in existence and to assure that new businesses soon become customers.

Once this list is updated, a survey of the student market is necessary. Information on the purchasing power and habits of the student body will provide staffs insight into which businesses to approach first and will help convince reluctant merchants that school publications can and do reach a bright new market.

Such market information is effective when used in conjunction with a rate sheet providing the ad customer information on available sizes and costs, cost to coverage ratio and deadline information. This is especially true when the publication has a circulation large enough to represent an impressive dollar input into the community's economy.

Once the preliminaries are over, staffs are ready to design the sales campaign. Many staffs have a regular ad sales staff whose function for the year is sales and design. However, in the case of yearbooks, many schools have found the one-day sales blitz to be an effective timesaver and a great way to avoid having students out of class throughout the year. The one day campaign depends upon an administration willing to excuse the staff for one full day. Once the initial campaign is over, student call-backs are minimal, and so is time out of class.

The following guidelines are useful in carrying out the ad campaign:

1. Divide the job by teams and territories. Map the area to avoid overlapping.
2. In training staffs, prepare a positive opening or even a complete sales pitch, but be sure staffs never use the negative "You wouldn't like to buy an ad, would you?"
3. Use assumptive selling. If the merchant is to receive a complimentary copy of the last issue, it is wise to use the approach: "We are here to deliver your copy of the Bulldog and to RENEW your ad for the next issue." In selling, remember to stress this idea: To get a positive answer, make a positive statement, then ask a reinforcing question, i.e., "We would like to help you reach the high school market. May we do that for you?"
4. Consider creative selling approaches. An ad "package" works well for shopping centers or several like-businesses; coupon ads insure the merchant a visable response to his ad investment.
5. Prepare a TIPS THAT WORK SHEET for staffs. Insurance, real estate or any other salespersons from the area can offer techniques for successful training.
6. Make sure the staff understands the printing process and its limitations. Remember, pastel business cards will reproduce, but red cards photograph black.
7. Dress neatly, according to the dictates of "acceptable dress" in your area.
8. Have suggestions for ads for each business. Concentrate on promoting a product among the high school consumers. There should be no room for advertising donations. Either promote a business, or depend on donations, but donations under the guise of "advertising" hurt all future business.
9. Avoid carrying loads of materials into each business you approach. Instead, limit to the following:
   a. Complimentary past issues or samples of a well-planned advertising design.
   b. Rate sheet and market information.
   c. Contracts, either staff or company designed, to include material relevant to your school. Be sure to include space for ad sizes, cost, specifications, name, address, phone number of the business, and signature of seller and buyer. (A good assumptive selling technique is to have the contract filled in as completely as possible, waiting for the signature of the "renewed" contract.)
   d. It is a good policy to include promotion items like window displays or bumper stickers indicating the business supports the school: "Look for our ad in the 19—Bulldog."
10. If complimentary copies are to be given, make sure the cost is included in the ad size. It is impractical to sell a $35 ad and give away a $20 book!
11. It should be underscored that business deals are built on the behavior of the student salesman. A cordial business-like approach is impressive; any form of rudeness is destructive to future sales within the business district. Salesmen must know their material and present it and themselves well.
12. Monthly statements, accompanied by tear sheets, should be delivered or mailed regularly.

Designing the ad

The first "must" in ad design comes with understanding ad appeals. The unit on Persuasion and Propaganda in this book has invaluable information on connecting messages with the basic desires of the audience. With that information

in mind, ad staffs should analyze top magazines for quality ad layout and take cues from them. A caution: advertising is protected by copyright laws, so avoid any copying.

Every ad sold should be unique in its own design. Some staffs price advertising according to the extra leg work or photography it entails.

In yearbooks, where advertising is confined, design may determine a somewhat unique style, but basically some of the following guidelines may prove helpful in designing advertising.

1. Keep the ad message simple. Copy, artwork, photos, slogans should eliminate all unnecessary elements.
2. Type should enhance the message being conveyed by the ad. Ads are generally individualized by the use of decorative type.
3. Know your audience and feature the products or services of interest to your student body. Stress what the product can do for the high school consumer.
4. To increase readership, use students as models for the ads, but be sure to write accompanying copy which will identify correctly and to get a signed model release.
5. Student art, when used, should be of professional quality.
6. Current trends in boxed ads encourage a break in the box. However, be careful not to overwork any visual device that calls attention to itself, such as ornate borders or tool lines of more than three points.

Activities

1. Invite a professional salesman into the classroom to share sales tips with the staff. Students can role play ad sales, using his/her suggestions. (See suggested readings, Brown)
2. Each staff member should clip from magazines a minimum of two good ad samples which might be used in promoting his/her client's product or service. (S)he should then write a brief explanation of the basic need to which the ads appeal.
3. Have each member submit a minimum of two designs possible for each client (s)he serves.
4. Keep a record of sales and recognize the top salesperson or team with some reward.

END

BUYERS & SELLERS
A COKE
and a smile...
It put a smile on the face of Pittsburg's Mean Joe Greene, didn't it?
Nancy's Flowers and Gifts
Student workers feel the bite of the budget as inflation goes
Straight for the wallet
They shoot seniors don't they?
Sure!
Barnett's Studio
Mi Ladi Gannells Fashions
Franklin
Motor & Cattle Co.

Advertising in school publications today reflects the spirit and enthusiasm of today's teenager. The example above comes from a school yearbook. It reflects student participation in sales, message and design.

Financing and circulating publications

High school publications entail an investment somewhere between the price of a motorcycle and a Mercedes, and no matter how much journalistic expertise an adviser evidences, if he/she cannot successfully direct business operations and keep the school publications solvent, the administration will take a dim view of the adviser's capabilities.

Methods of financing and circulating publications will differ widely according to the individual school situation. Careful evaluation of past procedures, budget requirements, production costs, business practices and changes in the school community is essential.

The business staff, sometimes consisting of one or two business managers, should be chosen with special care and consideration. Serving on the business staff is a valuable learning experience as well as a major staff assignment.

The secret of financial success, a good budget, should be drawn by the business staff under the adviser's supervision. Perhaps the school's financial secretary might be consulted, too, about past records.

Points to consider include the following items:

- Number of newspapers/yearbooks sold
- Price of publications
- Contracts with printers, photographers
- Advertising rates and revenues
- Sale of space to organizations
- Sale of pictures
- Fund raising projects
- Contributions
- Expenditures:
  - Printing costs
  - Photographic supplies
  - Purchasing and maintaining equipment (photographic, typesetting)
  - Graphic Arts supplies (acetate type, tooling lines, screens, graph paper, etc.)
  - Mail and express costs (freight on yearbook delivery)
  - Office expenses

The business manager should constantly check the status of the budget. An accurate system of records should be kept in a ledger, and duplicate receipt forms for the sale of publications, advertising and photographs should be filed.

The wise business manager and adviser must be "penny-watchers," with detailed records of expenditures kept updated.

Specifications for contracts for photographers and newspaper and yearbook printers should be developed and the bids studied carefully. It is advisable to talk with advisers from other schools to learn as much as possible about the merits of printing companies.

Since the major portion of financing comes from the sale of publications, an aggressive sales campaign is necessary. The type of school community will determine sales promotion techniques. Also, staffs should constantly be alert to new ideas for campaigns.

In some schools, including the newspaper and yearbook (and sometimes magazine) in a "publication packet" has proven successful. Some advisers contend that the yearbook sells the best, so tying the newspaper with it works well.

Others find that selling publications separately is most effective.

No matter what kind of campaign the staff conducts, support from the administration and faculty is crucial. Since the administration is always aware of the importance of the sales campaign, he/she can help by urging the faculty, at one of the first meetings of the year, to help boost sales.

Home room teachers who report 95 to 100 percent sales might be rewarded with a complimentary yearbook. Newspapers are usually free to teachers. One staff traditionally gives a "Teacher Appreciation" luncheon at Christmas time.

When newspapers are sold separately, a supportive principal might persuade teachers to promote sales by permitting students to read their papers 10–15 minutes during class when sales are 100 percent.

One school has established a tradition of presenting a two-hour variety show at the close of the sales campaign. All students who have paid down on their publications are excused from class to attend. This project, of course, requires approval of the administration.

Some yearbook printers provide sales campaign kits, which include special programs and gimmicks for promoting sales.

Advertising can be a substantial source of revenue. The business staff must establish a fair rate and a well-organized, enthusiastic advertising staff work diligently to do a conscientious selling job.

Many staffs successfully solicit patrons (parents, alumni, civic groups, doctors, dentists, churches and other groups). These are generally listed in alphabetical order on well-designed pages in the yearbook.

One controversial source of revenue is the picture rebate plan offered by most professional photographers. A percentage of picture orders, particularly from senior portrait orders, is donated to the yearbook.

Also, the sale of pictures, taken by staff photographers, can be a lucrative activity. Particularly in the spring months, when the photo staff completes its normal duties, time can be devoted to custom work.

In some areas the administration provides subsidies for publications, and school organizations are often charged for pages in which their activities are reported in the yearbook.

While these methods are accepted enthusiastically by many staffs, there are sometimes problems involved. When the Board of Education approves funds for school publications, it sometimes feels it can dictate policies. Groups who pay for yearbook pages often feel they have the right to choose the page content; the largest, more prosperous groups might buy a disproportionate amount of space to that of other equally important school organizations.

Whenever possible, it is preferable for the publications to be self-supporting.

Fund raising projects have become a way of life for many journalism departments. Staffs can be found selling everything from candy to balloons for homecoming festivities. Many advisers, however, resent these "unprofessional" approaches to financing publications as an imposition on their time.

Financing (Con't)

As soon as possible after the publishing of each issue of the paper and the distribution of the yearbooks, advertising managers should make out statements of account to be delivered or mailed to the advertisers. A tear sheet (printed page containing the advertisement) should be included with the statement for the advertiser's tax records. All school advertising is tax deductible.

The circulation staff is the final important link in the publication process. Here, again, is a good opportunity for a responsible non-writer, who wants to contribute to the program, to serve as circulation manager.

Rather than having papers folded in the print shop, an added expense, the staff may get together the night before the paper comes out for a "folding party." When staff members take turn about hosting this event, it can turn into a fun activity which builds staff spirit.

Generally newspapers are distributed by home rooms; sometimes homeroom representatives pick up papers in the journalism room. Elected homeroom journalism representatives, who provide various services, can result in a boost for publications, plus giving recognition to the students involved.

END

Photojournalism

Overview

Since the success of today's publication depends as much on the careful training of photographers as it does upon the training of writers, the school which has a quality photography program has a distinct advantage. For the publication's adviser with little or no experience, and the school with limited photo facilities, pictures are a major problem. The solution to that problem is the acquisition of cameras and darkroom equipment and the training of students to do the entire process except for formal portraiture. Advisers should be aware of possibilities of converting a closet or half-bath into a functional, if not enviable, darkroom facility.

If student photography is impossible, however, other possibilities do exist. Many times the portrait photographer's contract can include the taking of formal group shots in addition to portraits, and often someone on that staff is available for candids on special days. A good working relationship with contract studios can mean access to less expensive supplies and equipment, occasional professional help in problem situations, a place to borrow equipment for special events, and developing and printing services for the schools without darkroom facilities.

Extreme importance should be placed on the creation of a technically perfect photograph. Out of

UNUSUAL ANGLE—Eye level photos become monotonous. By varying the camera angle, an ordinary photo takes on new dimensions. Photo from Pauls Valley High School.

focus or dirty prints are sudden death to an otherwise good publication. However, it should be remembered that student photographers are first of all students, and therefore susceptible to many errors. Selection and training are to be serious and very thorough.

Remembering that a good photographer is above all patient, selection of staff photographers should be done on the basis of:

1) Dedication/Dependability: football games in rainy 35 degree weather are not pleasant.
2) Ability to get along with the staff: photojournalism means pressure, criticism, communicating.
3) Talent: That quality for seeing and composing good photos, and for completing careful darkroom work is most important.

Lecture material

Camera care and handling

1. The camera should be treated as a precision instrument which works adequately only in top condition. Neck straps should be worn at all times, and lens covers should be removed only when photos are being taken. Cameras should be cleaned carefully before and after use, and only with cleaner and tissue for that purpose. Haze and UV filters are excellent, inexpensive ways to protect lenses and improve photo quality.

2. Avoid excessive heat, cold, moisture and dirt. Protect cameras during wet or dusty weather with a plastic bag over everything except the lens. To prevent cold weather hazards, keep the camera close to the body.

3. Hands and arms have specific duties. The right hand holds the

camera while the index finger depresses the shutter and the thumb advances the film. The left hand supports the camera, sets the F-number, and moves the focus ring. Elbows should remain close to the body.

Basic Adjustments: F-no., SS, and Focus rings

As soon as film is loaded into the camera, care should be taken to set the appropriate ASA number. Once that is done, quality depends upon controlling light quantity, focus, depth of field, and subject movement.

One of the most basic tasks of photography is often the most difficult for novice photographers to master. That is the working knowledge of shutter speed and F-number relationships and how they control light quantity, depth of field, and action.

F-numbers on the camera control the size of the aperture and, along with subject distance, determine the depth of field, or area of apparent focus. Shutter speeds are manipulated to affect the sharpness of motion. While much can be said of these two controls, a few simple guidelines could be major helps:

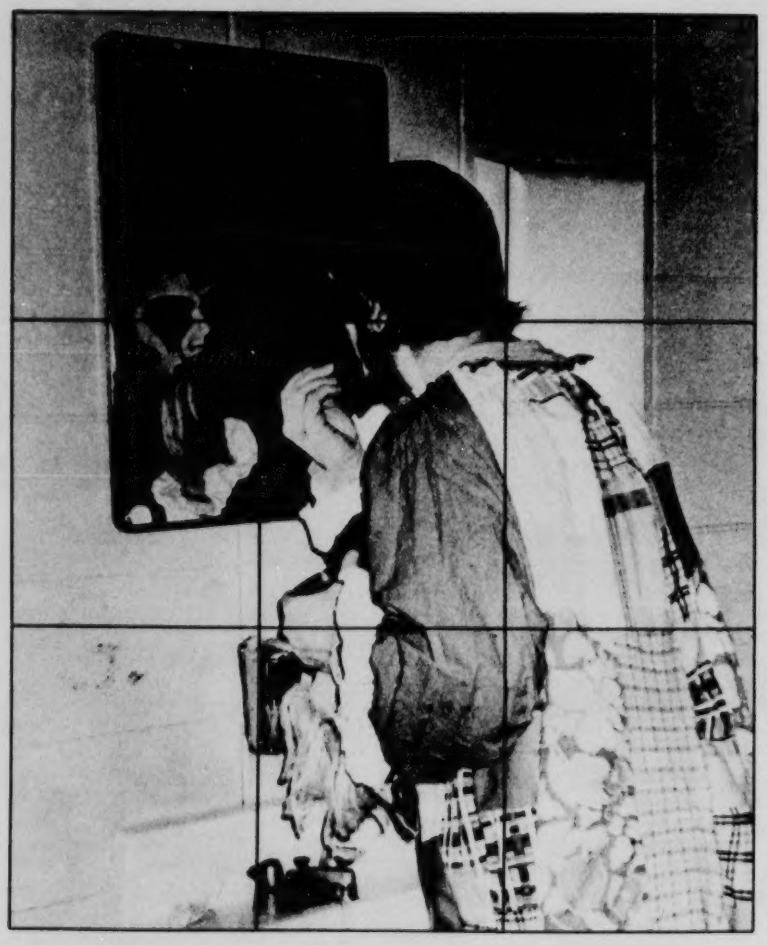
1) Maximum depth of field is accomplished by using the smallest aperture available in any given light situation. Minimum depth of field is acccomplished by using the widest aperture available.

2) Basically, stopped action is best accomplished by using high shutter speed and by taking the photo at peak action, when possible. Shutter speed will be affected by speed of action, angle of action, and distance from action.

3) The illusion of movement can be created by panning, or moving the camera with the action, snapping the shutter, and following through.

4) Camera shakes, the most common photo problem, can be eliminated if all hand-held photos are taken at SS 60 or above, depending upon subject movement and length of lens.

Focusing is the most important technique to remember when taking photos. Often young photographers get so involved in all facets of camera control they forget to focus!!!



RULES OF THIRDS, FRAMING—Composition guidelines applied here are not limited to the basic rule of thirds. Notice how the foreground figure provides a frame for the actual center of interest, the face in the mirror. The strong vertical and unusual angle are also visual rewards. Photo by Ann Hayes, Okmulgee High School.

Composition

A few good composition guidelines can eliminate most photojournalistic troubles.

1) **Simplicity** Eliminate nonessentials from photographs so that the center of interest is emphasized. Avoid cluttered backgrounds, too many people, and surroundings which compete with the subject or look ridiculous, such as poles growing out of heads. Make sure every photo has only ONE center of interest.

2) **Balance** Dark tones in a photo have more weight than light, so it takes more light than dark to balance. Informal balance is more attractive than formal and can be achieved more easily by employing the next two guidelines.

3) **Rule of thirds** Divide the photo into imaginary thirds, both horizontally and vertically. On one of the line intersections should lie the center of interest. This allows for subject movement and eliminates the static feeling created by dead center placement.

4) **Framing** An object or person in the foreground of a photo helps to pull the viewer eye into the center of interest. Remember to give the subject a way out of the photo by framing on fewer than four sides, unless

35MM SLR CAMERA PROBLEMS

What's wrong?	Possible Cause(s)	What To Do
Viewfinder is dark	Lens set on Manual not Automatic	Switch to "A"
Viewfinder is completely black	Lens cap is on lens	Remove lens cap
Lens cap is off; but it went black in the middle of a shot!	Could be at the end of the roll	Rewind film
Viewfinder went black and there's no film in the camera	Mirror is jammed	See repairman
Meter is working, but indicated exposure seems way off	Meter is out of adjustment; camera's ASA indicator is set incorrectly	Use hand meter to check against camera's. Check ASA setting on camera.
Meter will not work	Dead battery	Check battery at camera store
Meter fluctuates wildly	Short in electronic system or battery dying	Replace with new battery; if it still does it, probable cause is short; then see repairman
I took a roll of film, but it came out blank	Film not transported properly	Next roll after loading film into camera, turn rewind knob clockwise till taut—movement of film should make knob turn counterclockwise, indicating the film is moving.
All pictures are blurry	Shooting at too slow a shutter speed	Keep shutter speed at 1/60 or faster if hand holding camera—if shooting moving targets, "pan" with the action (shoot while moving upper torso to follow the subject)
Group pictures have fuzzy faces in some rows but not on both sides	Lens' lack of edge sharpness	Group shots seem to reveal this common lens problem. Shoot with smaller lens opening to give greater depth-of-field. Also have lens checked by repairman for correctness of infinity focus—it might be lying to you.
Camera is halfway through roll of color film, but I need to take a picture in B&W	Only one staff camera	Note frame number—take camera into darkroom—rewind to leader—mark #shots on can; later, when reloading, put lens cap on, set shutter 1/1000, and lens at f16, and return to where left off.
Shutter seems jammed	Could be at end of roll	Rewind film
Camera dropped in water	"Oops"	Place in warm oven immediately; if dropped in sea water, dunk in bucket of fresh water then place in warm oven till dry.
Film-counter indicates film is in camera, but I don't think it is	Someone clicked off shots on empty camera	Lightly turn rewind knob clockwise—if it free turns, camera is empty—it it's taut, it's loaded.
Interchangeable lens will not attach properly	Meter is on	Turn meter off and try to attach it

Troubleshooter's Guide (Con't)

Color slides turn out quite contrasty and dark.	Meter is underexposing	Have meter repaired or try opening lens up one stop
Outdoor color pictures taken in the shade are giving awful skin tones	Reflection off of colored objects or natural tendency of particular brand of film	Use fill-in flash or 1B skylight filter
Outdoor color pictures of people under sunny skies gives bad facial shadows	Faces are toward the sun	Use fill-in flash, or turn faces away from the sun.
Outdoor color pictures not as brilliant as they should be.	Brightness causing loss of contrast	Best color is shot on bright overcast day; if shooting on sunny day, use 1B skylight filter or polarizing filter.

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a feeling of trapped subject is desired.

5) **Leading Lines** Roads, horizons, rows of objects like trees or fence posts, and even shadow lines can create a visual path to pull the viewer into the photo's center of interest.

6) **Angles** Avoid shooting all photos from eye level. Add visual interest by varying camera level from high to low, but remember that photojournalism usually means people pictures, so include subject faces unless there is a specific reason not to do so.

7) **Horizontal/Vertical Placement** Allow the subject to determine the photo format. Not all subjects are horizontal, and a well-planned vertical is a visual dessert. People are vertical, too, so turn the camera upright so that the negative is in its natural format with no empty space on both sides. This also helps avoid unacceptable "amputations" of feet or legs.

8) **Crop selectively** Much cropping can be done in the darkroom, but most should be done right in the camera viewfinder (especially for staffs who must pay someone to develop and print film). Train the eye to look critically at what is in the viewfinder, move in close and watch out for extras.

9) **Posed Pictures** Good photojournalism depends upon on-the-spot reporting. Save posed pictures for group shots and formal portraits. A group picture is simply a record of who belonged, so keep it simple by moving subjects close together in any easy geometric and eliminating props like rackets and basketballs.

Using flash

Existing light photos are usually more desirable for student publications than are photos shot with flash. However, existing light is not always intense enough to permit an acceptable photo, so the photographer must rely on using artificial light. Electronic flash is more popular than flashbulbs, and is usually cheaper.

There are four basic methods for using flash:

1) It may be used as a direct light mounted onto the camera's hot shoe. This light is more direct, often causing flat facial features and harsh background shadows.

2) Off-camera flash offers a variety of lighting angles, can light more naturally, and erases heavy shadows.

3) Bouncing the light from a nearby light area, such as a white wall or ceiling, gives a softer light, but is a technique which requires practice. Early results at bouncing often are unsuccessful, since the angle of the bounce is difficult to control.

4) Fill-in flash is used to erase harsh shadows created by an overhead sun or flood. Fill-in can be accomplished by reducing the flash intensity by one-half. Some flash units are equipped with such a setting. On those that are not, a double thickness of white cloth, such as a handkerchief, can achieve the same effect.

Successful flash techniques are dependent upon the photographer's knowledge of his equipment. The equipment handbook should be studied carefully. The next step is simply trial and correction.

SHALLOW DEPTH OF FIELD—By choosing as low an F-number as light will allow, a cluttered background and possible mergers become less distracting.

Activities

1. With the camera unloaded, practice correct handling, including hand holding, removing, cleaning and replacing the lens, "taking" photos using high, low and eye levels, and employing composition guidelines.

2. Using magazines, clip and paste 3–5 examples of each of the composition guidelines. Add 3–5 examples of poorly composed photos and explain why they are considered poor.

3. Take several rolls of film, employing the following principles and techniques:
   1. Minimum/maximum depth of field
   2. Stopped action/Panned action/Peak action
   3. Rule of thirds
   4. Leading lines
   5. Framing
   6. Unusual angles
   7. Posed group shots

PEAK ACTION—That moment when all action is suspended before being reversed is the prime time to stop action at lower shutter speeds.

Printing the photograph

Overview

Quality printing takes time and perseverence, commodities often limited among student staffs. If finances permit, purchasing a print processor can relieve many of the headaches suffered because of time limitations. A processor eliminates the need for tray development, since the print is simply exposed then run through the processor much like a duplicating machine.

TONAL BALANCE, SELECTIVE CROPPING—A powerful statement is made by combining dramatic cropping and careful tonal balance, both emphasized by sharp focus.

However, three cautions are due the processor user: (1) Prints are not permanent, so should be fixed, washed, and dried if intended for long life, (2) Careless mixing of activator and stabilizer causes extreme chemical reactions and may immobilize a darkroom for a while, and (3) Printing controls like selective development or hot water are not possible, so all control is done with the application of light.

Assuming that most staffs will continue to use the tray method of print development, the following materials have been compiled. The list here includes Kodak products, but readers should remember that other companies make available comparable products.

Making Enlargements

Before beginning, 4 to 5 trays should be ready for developing:

TRAY 1: Developer, usually Dektol 1:2.

TRAY 2: Stop bath, usually water and 28 percent acetic acid, mixed 32:1

TRAY 3: Fixer I or Rapid Fixer, full strength

TRAY 4: Fixer II or Rapid Fixer, full strength, to insure the fixing process.

TRAY 5: If fiber based paper is used, this tray is HCA (Hypo Clearing Agent) to shorten the washing time. If resin coated paper is used, tray 5 is unnecessary. The final step to this process is the wash bath, which may be accomplished as facilities permit. Tray siphons work well for a darkroom with minimum production; heavier use may require a heavy duty drum washer.

Enlarging Prints

1. Turn on *safelight* only, as white light ruins paper. Place negative in frame in projector and turn on the focusing switch so that the image is projected onto an easel on the table. Open aperture to its fullest.
2. Adjust image to desired size by raising or lowering enlarger head. Turn focusing knob until image is focused sharply, then stop down aperture until image is dim.

LEADING LINES—Well-planned positioning of the camera can provide lines to aid the viewer's natural eye movement into and out of the center of interest. Photo by Richard Dickens, Okmulgee High School.

3. Choose a filter for the projector according to how much contrast the negative has. If the blacks are very black and the whites are very white, use a number 1 filter; if the image is rather gray, use a number 4 filter. You will learn by experience which filter to use. Filters are used with polycontrast paper. With other papers, contrast is manipulated by using different *grades* of paper, from soft to hard.

4. Run test by placing a strip of photographic paper across the easel where the photo's center of interest is projected, then exposing it to a series of times such as 3, 6, 9, 12 seconds. Develop the test strip by the method listed below for prints, then judge it in natural light to establish correct exposure time.

5. Cut paper to the desired size, insert it in the easel, and expose for the time determined by the test strip.

6. Remove the paper from the easel; it is ready to develop.

Making the Contact Sheet

Negative selection can be done easier from a proof, or contact sheet, than from the negative itself. A contact sheet is made simply by placing the sleeve of negatives (emulsion side down) on top of a sheet of photographic paper (emulsion side up). The two are held in place by either a contact printer or a pane of heavy glass, then flooded with enlarger light. Best results are obtained and paper is saved if a test strip is run before making the complete contact sheet. (See item number 4 above for running a test strip.) Staffs are often unaware that a light or dark area on a contact can be corrected into a quality print, so utmost care should be given to making a contact sheet that is easy to read.

Developing the Print

1. Place the print, exposed side up, in the tray of developer. Agitate gently for about a minute to a minute and a half or as soon as it is dark enough (usual time 45 seconds–2 minutes). Too fast development causes lack of fullest tonal range; too slow may fog the print.

2. Remove from developer and place in the stop bath for 10–30 seconds.

MERGERS AND FORMAT—Mergers (tv antenna) and inappropriate format can ruin an otherwise good photo. By framing the subject vertically in the camera, then cropping selectively during printing, both problems can be corrected. Photo by Jerry Church, Midwest City High School.

CENTER OF INTEREST—When several people are involved in the action, it is important that the photo have the simplicity created by only one center of interest. Notice that the cluttered background disturbs the eye slightly, a problem which can often be eliminated by moving the photographer's position. Photo by Mary Arbuckle, Putnam City West High School.

3. Place the print in the hypo for required time, usually 2–4 minutes for each tray of Rapid Fixer.

4. OPTIONAL: If fiber based paper is used, HCA can shorten washing time by removing hypo more thoroughly. If RC paper is used, HCA is not necessary.

5. Place all prints in washer filled with water and leave for recommended time. Washing time will vary depending on the number of prints that are being washed, the temperature of the water, and the washer's capacity. RC paper can usually be washed in less than 5 minutes. Some sources say overwashing of RC papers causes a slight gray cast on the photo.

6. Prints are ready to dry. Place fiber based prints in a print dryer. RC papers may be placed on a drying rack or hung on a line, but they must be air dried. They *cannot* be dried in a print dryer.

ACTIVITIES

1. Following lecture over the parts of an enlarger, have students demonstrate a knowledge of all its parts and their functions.

2. Following the above printing steps, print out an 8 × 10 photo of any negative that has been shot.

3. After several photos have been printed, use the trouble shooter's guide above to determine any errors which have resulted.

*TROUBLE SHOOTER'S GUIDE TO PRINT PROBLEMS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

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Processing film

Overview

The greater the number of students using a darkroom, the greater care should be taken in establishing and maintaining standards. A contact book containing 8 × 10 inch page proofs (plastic, transparent not glassine, sleeves) is an easy way to maintain files.

Some system should be worked out to assure equitable darkroom time, equipment use and housekeeping chores such as mixing chemicals and pulling darkroom KP. Standardizing on favorite chemicals, film and developing processes will help to avoid confusion in the beginning of training.

The developing process depends primarily on the students' willingness to perform each task with recipe precision. Negative development cannot be conducted in a guessing game fashion if quality is desired. The print quality is determined by the negative quality, so weak, ineffective prints are a certainty if the student is careless in negative preparation.

The important part in developing negatives is to assure that no light, no matter how dim, ever touches the unfinished film. Film must be rolled on the reel and deposited in the covered developing tank in *total darkness*. Then, the closed can processing can be finished in room light. Time-temperature charts are enclosed with each roll of film, and for best results initially, should be followed closely. With experience, photographers will learn to vary the procedure to accomplish desired results.

Developing the Film

1. IN TOTAL DARKNESS remove film from camera and roll carefully into holder. Light may be turned on *after* holder is placed in the developing tank and lid is firmly in place.

2. Use thermometer to find temperature of developing solution, then add cold or warm water as needed to bring the temperature to an acceptable range. Read chart on film guidesheet to determine time and temperature for developing.

3. Pour developer into tank, rap sharply on flat surface to dislodge air bubbles which will result in black spots on the print, and set time clock for the required time. Gently agitate the tank for five seconds every half minute.

4. When the time clock sounds, *discard developer*. Pour stop bath (water plus 28% acetic acid) into the tank and agitate for about 30 seconds, then discard.

5. Pour hypo (fixer or rapid fixer) into container for recommended time, usually 4 minutes for rapid fix.

6. When time is up, open container and check film for clearness. If still purple or pink, allow to remain in fixer until unexposed portions are clear.

7. Wash film on reel for 10 minutes, or fill and drain 16 times. Water wash should be 65–78 degrees F.

8. For best results add a drop of photo flo in the last rinse to avoid water spots.

9. Hang film to dry. Be sure to place clips on top and bottom to hold film taut.

Supplies Needed for Processing Negatives

Developer: D-76 or Microdol-X
Stop Bath: 28% acetic acid
Fixer: Kodak Fixer or Rapid Fixer
Photo Flo: To avoid water spots
Daylight developing tank and reel (stainless or plastic)
Photo Thermometer
Timer or clock with second hand

Pushing Film

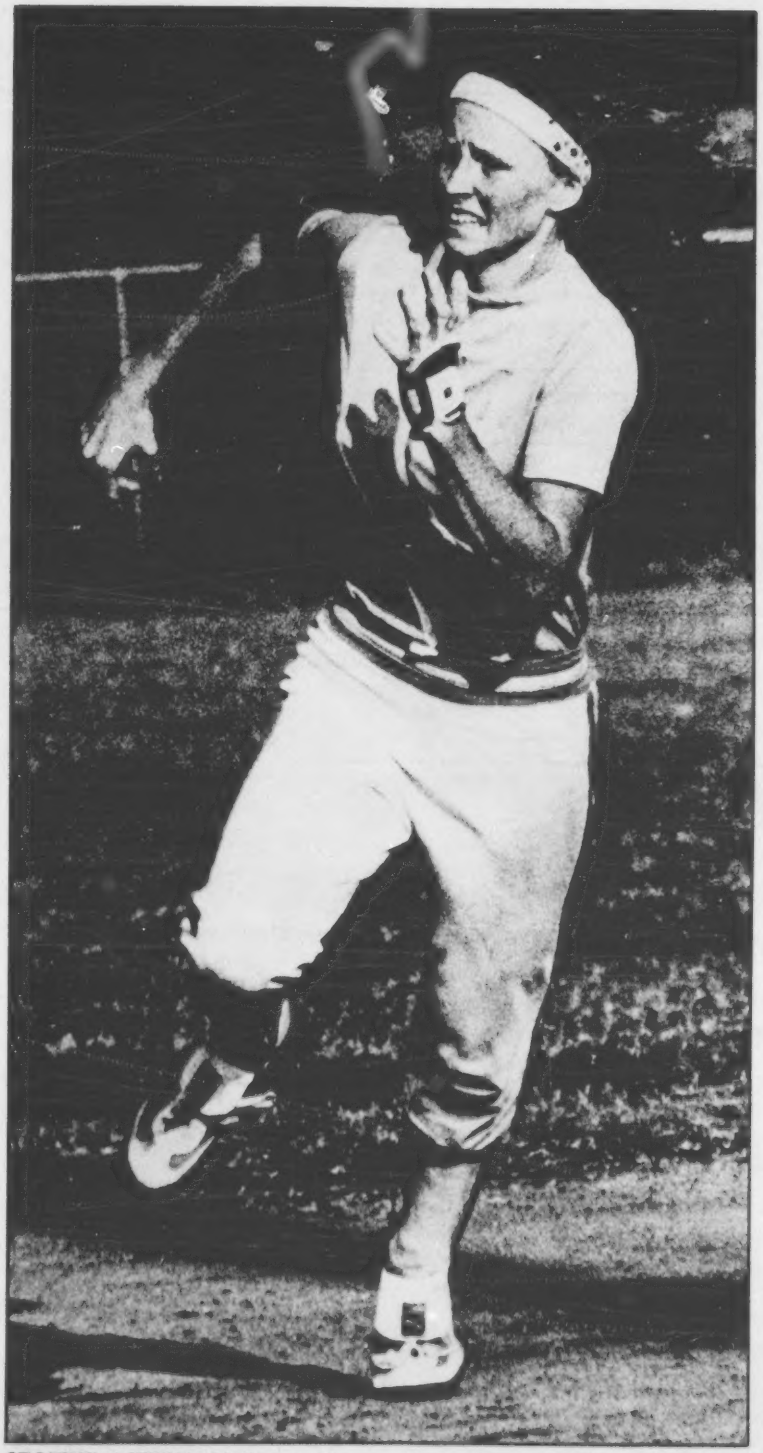
In low light levels, film may be pushed beyond its normal capacity to accept light. This is done by simply setting the ASA to a higher number and processing accordingly. Basically, 400 ASA film pushed to 800 would be processed 50 percent longer than normal; 1600 ASA would be processed twice as long. For film pushed beyond four times its limit, special developers like Acufine and HC-110 must be used to avoid excessive grain. Procedures for using these chemicals are packaged with the developers.

Handling Developed Film

1. Remove film from drying cabinet as soon as possible.
2. Film should be handled only when necessary, and *only* with clean, dry hands. Some staffs actually insist that white gloves be worn for handling negatives.
3. Cut dried film in strips and place emulsion (dull) side down in 8 × 10 negative sleeves to prevent dust.
4. Never place negatives on a dusty work table. Scratches and dust will result and are almost impossible to work around.

ACTIVITIES

1. Process a roll of film, using the developing method for film shot normally. For time-temperature chemical control, use the guidesheet packaged with the film.
2. Shoot a sporting event at night, pushing film to 1600 ASA and process twice as long as for normal development.
3. Compare problem negatives with examples given in trouble shooter's guide.



STOPPED ACTION—Motion can be frozen by using higher shutter speeds, depending upon the speed and angle of motion, and the photographer's distance from the movement. Here SS500 stops action completely while F4.5 creates a shallow depth of field and minimizes background. Photo by Mary Arbuckle, Putnam City West High School.

*TROUBLE SHOOTER'S GUIDE TO NEGATIVE PROGLEMS

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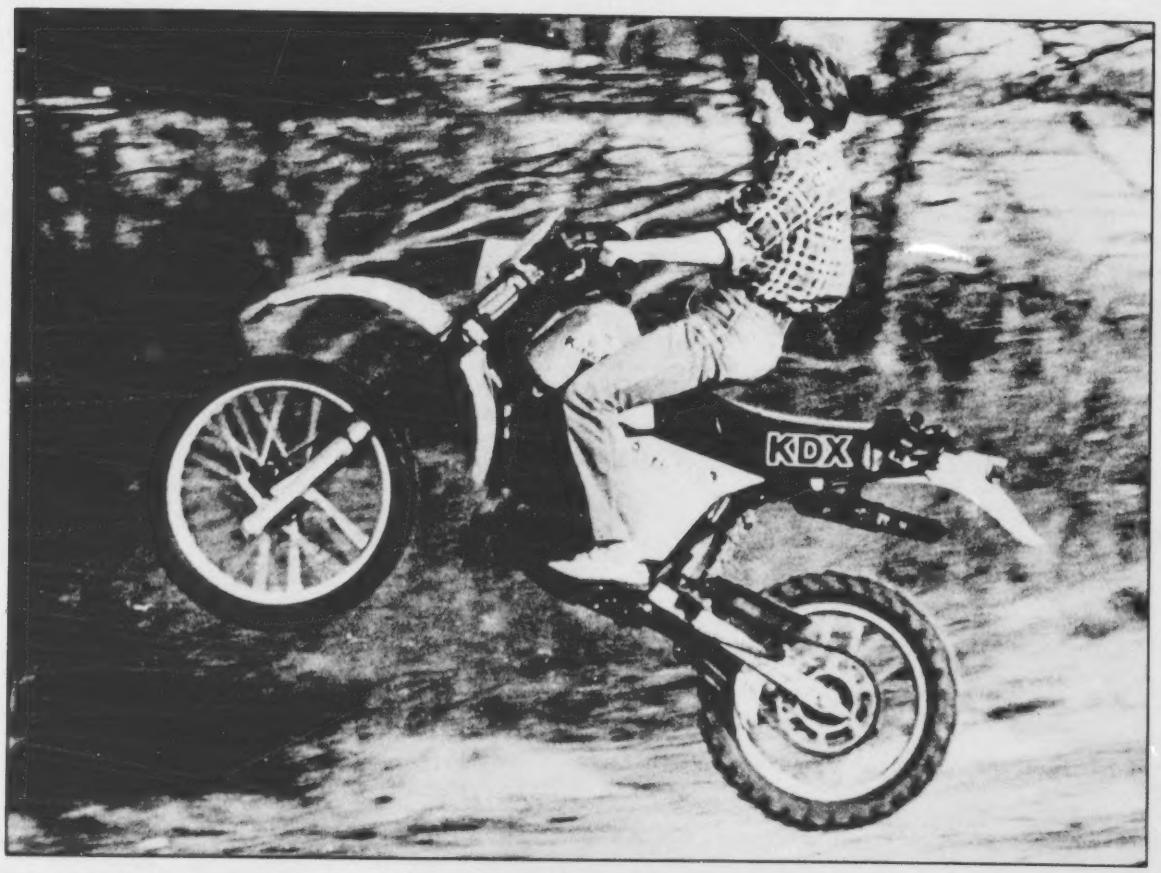
HELPFUL DARKROOM / PHOTOGRAPHY HINTS

1. Safety first—keep all liquids away from electrical outlets.
2. Insist that all photographers wash hands before entering the darkroom, then use tongs to keep fingers from contaminating chemicals.
3. Label all containers, then avoid varying their chemical contents.
4. Every student should be responsible for his/her own dirty equipment.
5. A second tray of fixer will insure against unfixed prints in an exhausted first tray.
6. Every student should take a turn at cleaning up a messy darkroom. It makes them more appreciative of a clean working area.
7. Pre-darkroom tests are recommended to avoid fogged paper and ruined chemical by untrained workers.
8. Unless darkroom conditions are top quality, squeegees will scratch negatives and prints.
9. A loading bag (portable darkroom) is an inexpensive way for loading film when darkroom facilities are limited.
10. Contact negatives right through the (plastic, not glassine) sleeves rather than remove them and risk scratches and dirt.
11. Never, never shortcut any process if top quality is desired.
12. The tape on negatives should not be processed with the film. Glue streaks can result.
13. Wash film on the reel to avoid scratches from its rubbing against itself.
14. Add staff or individual contact books as needed for grading—or for staff filing.
15. Seek out a helpful photographer or photo studio to help in selection and preparation of chemicals.
16. Buy in bulk, but keep all paper in blackout bags in the box and cut only a few sheets at a time.
17. Bulk loading will save a great deal on cost of film *only* if the person in charge is very careful to use the loader correctly and if all photographers hang on to their reload cassettes. Otherwise, it becomes costly.
18. Sending bids to at least three photo equipment suppliers assures the best buys at the lowest cost.



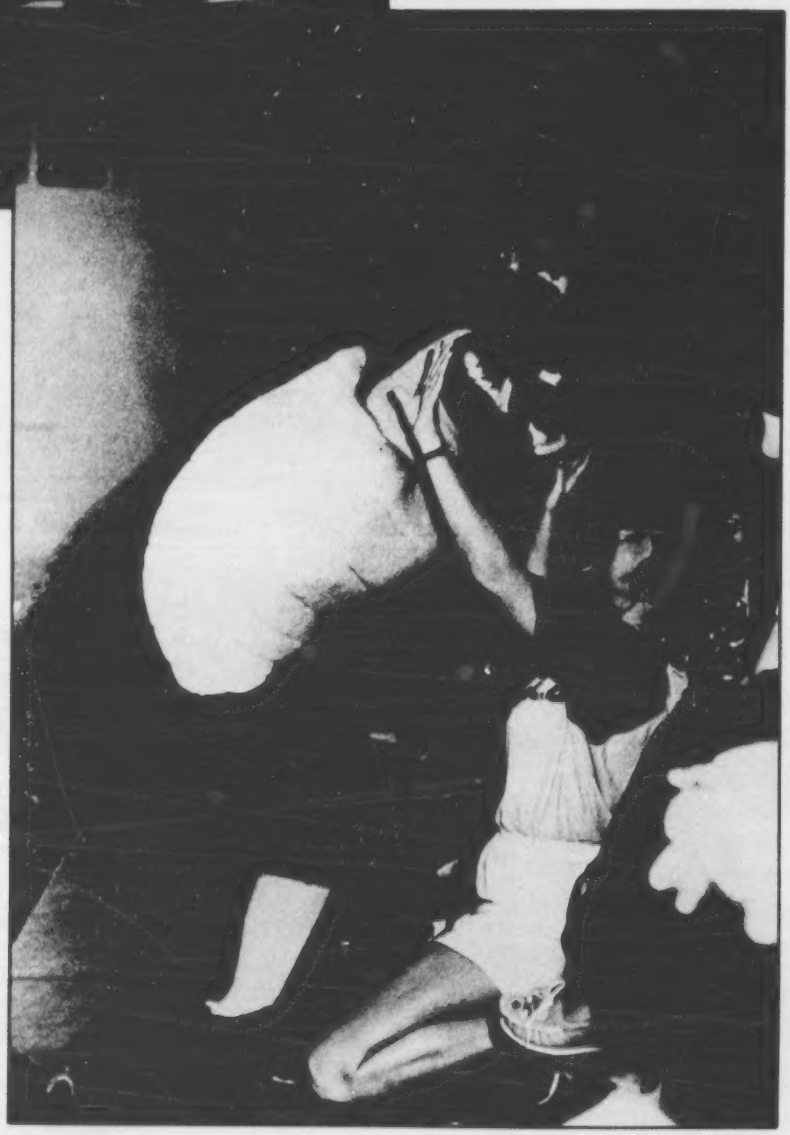
PANNED ACTION—Moving the camera with the subject, snapping, and following through will create a blurred background and the illusion of movement. It is important to use a shutter speed high enough to freeze the subject's action.

BACKLIGHT ERRORS—Problems common among new photographers, especially in schools with many windows, are those created by backlight. Unless a silhouette is desired, backlights cause insurmountable trouble. Advisers and staffs should be aware that good photography demands control of lighting situations.

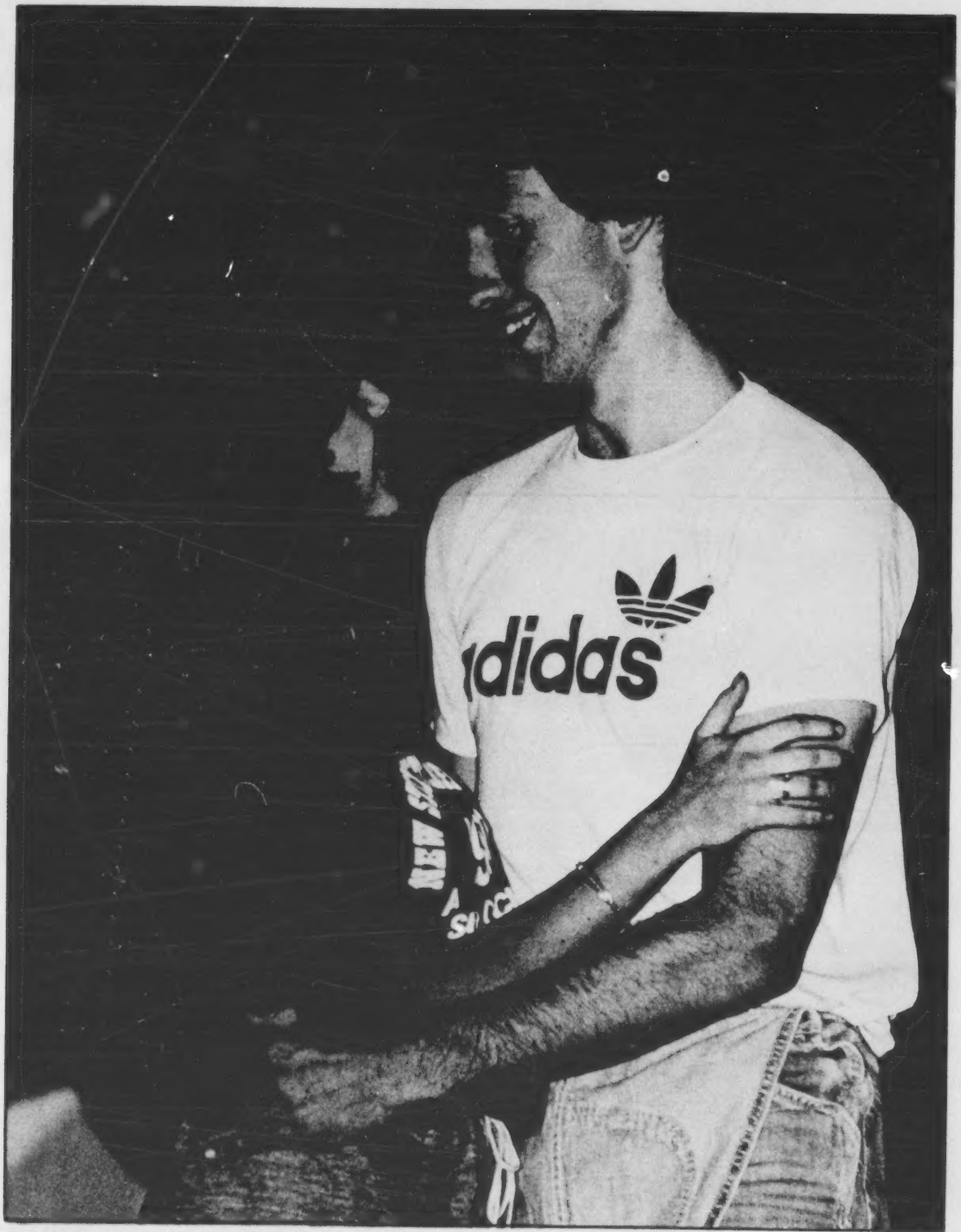
Hints (Con't)

19. Keep a really good magnifying glass available for judging quality of negatives and proof sheets.
20. Tape a time/temperature chart for processing in an obvious place in the developing area.
21. Get a signed model release from anyone who is recognizable in ad or sales photos.

END



FILL-IN FLASH—By using flash at 1/8 its maximum output, adequate light is available to compensate those overhead and create an appealing contrast. Note that background shadows are slight. Photo by Cuong Do, Northwest Classen High School.



DIRECT FLASH—On-camera flash is the easiest to use, but oftentimes causes harsh background shadows. If walls and/or ceiling will allow, bounce flash can produce an equally dramatic result. Photo by Ron Olson, Putnam City West High School.

Working with the administration

Communication and mutual respect are essential for the administration, publications adviser and staffs to develop an effective working relationship.

Any student publication—newspaper, yearbook or magazine—must be approached as a serious work of journalism. By producing a responsible, widely read publication which demonstrates the competency of the adviser and staff, they can expect the program to gain recognition and support from the administration and other members of the school community.

Once the adviser's role has been defined, the principal will probably like to know what the adviser and staff expect of him. To cooperate with the publications, as a newsmaker, the principal could visit the journalism room and hold "on the spot" press conferences, and editors could schedule interviews on a regular basis in the principal's office. In other words, he should understand the importance of making himself available.

Most administrators rightfully view the publications, whose circulation is not limited to the confines of the school building, as vital public relations tools. Parents, relatives, friends, advertisers and other members of the community have a special interest. School publications are well-read items in many doctors' and dentists' offices.

In small communities, where the feeling of belonging is often greater than in larger school districts, the student publications are as much a part of the community at large as they are of the school itself.

But regardless of the size of the school community, the effective administrator and adviser will bear in mind that the influence and leadership of school publications will make a substantial impact upon the community.

Practically speaking, the adviser will benefit from knowing if the principal has any particular hangups or misconceptions regarding the student newspaper. What is his stand on a free student press? How much tolerance does he have for students' using the school newspaper as a forum where they can express their feelings in letters and features on sensitive topics, such as teenage pregnancy, drugs, alcoholism, criticism of the school curriculum or administrative policies? Of course, definition of sensitive issues may vary according to school administrators, boards of education and communities.

Early clarification of the adviser's role and the principal's degree of participation should make the principal aware of what to expect in terms of the student publications.

Sometimes a simple, 15-minute conversation with the principal is all it takes to share common concerns. Although principals and publication advisers are busy people, they should make it a point to get to know and trust each other and develop a satisfactory working relationship.

Most of the time, individual complaints from faculty and parents go directly to the principal, who, in turn, passes on the information to the adviser. So the type of relationship established between the principal and adviser can mean the difference between a pleasant and/or painful academic year.

What one school paper may publish with impunity, another may not, so an adviser must know how the community accepts school coverage of controversial issues.

Since the financing of publications is of major concern to both the adviser and administration, there should be an understanding between the two about how deficits, if any, will be covered.

Most importantly, the adviser should stress the educational importance of producing student publications where staffers are trained in all production skills, as well as in writing and editing, and where ultimately they learn to become better consumers of the media. For these valuable learning experiences, the department needs the best facilities (typewriters, photography lab, working space) that the school district can provide. Generally, it is up to the adviser to push with the administration for these benefits.

Again, the key ingredient in a successful working relationship with the administration is establishing communication by making the school publications indispensable to the school and community.

END

Staff organization

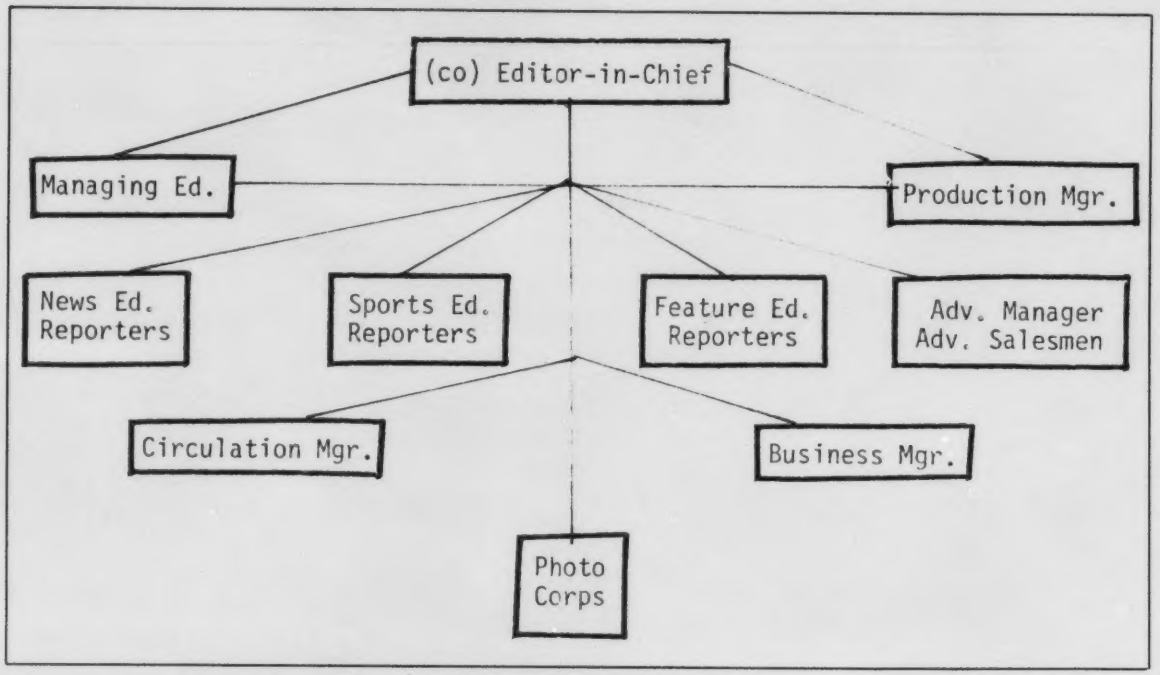
Organization of a school newspaper staff loosely parallels that of a commercial publication. Of course, structure of the school staff must adapt to available manpower, money, talent and school rules.

At one end of the spectrum may be 36 students in a three-year program and an adviser whose first professional love is journalism, and at the other may be a potential staff of five seniors, one precocious sophomore and a business major who has been put in charge of the school newspaper. No matter the variables, at the top is the publisher; for scholastic staffs the Board of Education is the publisher.

Rarely is the commercial publisher concerned with the everyday mechanics of publication; neither are most school boards. However, school boards set guidelines for general policies reflecting community mores within which all school components from superintendent to the paper staff are to function. It is a fact to be accepted that the publisher for both the *Daily Oklahoman* and the *Prairiedog High School News* has the final word, if (s)he wishes to exercise that prerogative, on what is to be printed. Student editors and professional editors share that problem.

For a good year in publications, the stage must be set right from the start. From the beginning, each staffer should set out to be as professional in goals as possible. This does not mean (s)he is professional in function, being a learner, but (s)he can be professional in purpose and goal. A good attitude among staffers, plus good communication with the adviser, forms the basis of a successful year.

When students set professional goals for themselves, a lot of hassles about little things, such as gossip columns and silly writing, will automatically disappear. When students envision their publication as the showcase of the school, they will take pride in the way it is written and how it looks.



Newspaper

Adaptability to the specific school situation is necessary when publication staffs are being organized, but each staff must have an editor-in-chief. If there is available compatible (keyword) manpower, co-editors can prove the adage, "Two heads are better than one." Next, a strong managing editor is needed. Some staffs designate the second-in-command as production manager. In any case, chief eds have overall responsibility of the editorial page and the publication's contents. The managing or production editor, working very closely with editor, is responsible for format, enforcement of deadlines and coordination of copy and ad space.

Department or sub-editors (sports, feature, news, advertising) form the link between reporters and ad salesmen with the ed-in-chief and managing editor. Publications doing their own paste-ups may designate that each sub-ed is responsible for his/her section's paste-ups, with supervision from ed-in-chief and managing editor. The adviser must take responsibility for tactful steering of available staff personnel into the most productive alignment. Occasionally, in order to give all staffers the full learning experience, a slight compromise might have to be made in quality control; this is a decision to be thoughtfully considered.

A circulation staff, consisting of manager and an assistant or two, is

mandatory. This is the place that non-writers who want "to be on the newspaper" can provide an invaluable service. They are in charge of subscription sales (all staffers should help out at the beginning of the year just for spirit), assembling the publication if done by students and distributing it both in and out of school.

Essential, also, is the business manager who is pivot for advertising manager and staff, editor-in-chief and adviser in keeping tabs on the budget and billing advertisers. If the publication carries advertising, of course a responsible, personable ad manager is required, along with a staff or salesman. In smaller schools, reporters may sometimes double as ad salesmen. Flexibility is another trait to be added to "adaptability."

Obviously, photographers are vital to school publications. If there are several available, through a class or volunteers, organizing a "photo corps" is effective. The corps may select one of its members as director or the adviser may appoint. The photo corps director is the liaison between publications staff and photographers, with balancing of assignments part of his/her responsibility. If the school has its own darkroom and several photographers in the corps, it is absolutely essential to appoint rotating clean-up crews, supervised by the adviser, unless the adviser does not mind soloing as darkroom janitor, on top of everything else. Clean-up efficiency should be recognized when giving photographers credit for their work; a truly professional photographer cannot abide a grimy darkroom.

Yearbook

A yearbook staff generally includes (co) editor-in-chief, student life editor, people editor, sports editor, academics editor, organizations and honors ed and business or advertising manager and assistants (ad salesmen), layout editor, copy editor and photographers. Section editors generally have assistants.

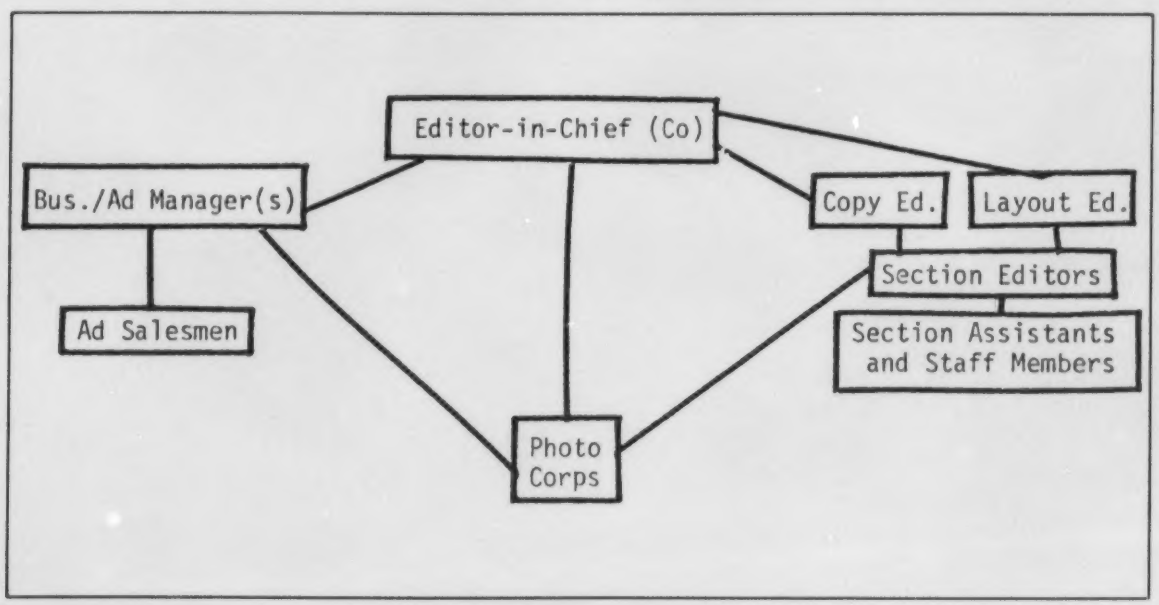
Chief editor responsibilities include directing theme selection, enforcing of deadlines, preparation of ladder (content arrangement by page) with assistance of adviser, section editors—and business manager, also, if there are budget problems. Editor-in-chief is in charge of preparation of opening and closing pages of book for style, content, photo and printer requirements before it goes to adviser for final once-over before delivery to printer.

Section editors prepare copy, with assistance from copy editor, if staff has one, assign photos and prepare page layouts under supervision of layout editor. Copy and layout editors function as "polishing agents," usually, rather than writing all copy or preparing all layouts. They work closely with the editor-in-chief.

Yearbook ad manager directs the sale of space, design and layout of ads and billing for advertising. Direction of sale and distribution of books may fall in the line of duty for ad manager, business manager or editor-in-chief—depending on the weight of duties. Other staff members assist, of course.

Yearbook staff photographers receive assignments from various editors but should also be expected to be alert to candids and creative shots at any time. As with the newspaper photographers, it is wise to have someone designated to keep photo assignments as equal as possible and to remind photographers of assignments and deadlines. A photo corps can work effectively with both school publications.

The adviser, by example, sets the tone of professionalism and rationale of responsibility for the staff. Students need to learn there is a great deal of work in putting out publications. The hours and assignments frequently are irregular because of the nature of the product.

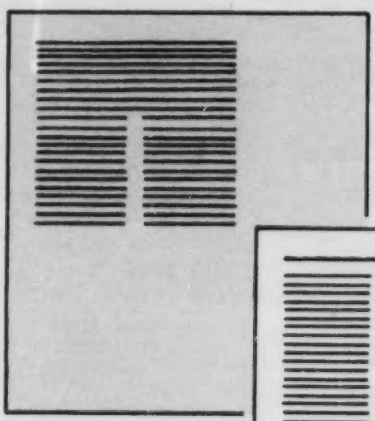


Newspaper design*

By Dr. Mario R. García

Column width alignment

If any sense of graphic order is to prevail, then the column width of any given story should remain the same throughout the length of the story. Two-column leads that merge into a single column do nothing to create graphic order and are time consuming, since copyfitting must allow for a certain number of lines to be set at a different column width from the rest.

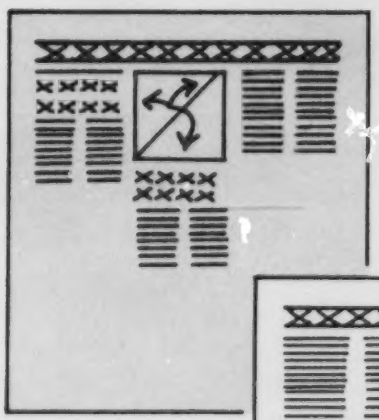


Poor:

Two column lead-in confuses reader.

Better:

Maintaining story at one level helps page look.

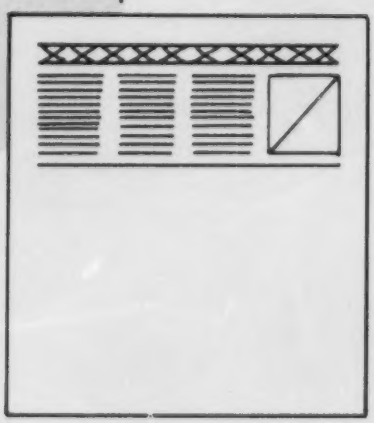


Poor:

What story corresponds with photo?

Photo positioning

How many times have you looked at a photograph that interested you, only to find yourself struggling to identify the story that accompanies it? One of the most common offenders in the art of page design is that of failing to create "relativity" for a photograph; the result is usually a photograph that floats in a sea of ambiguity—and a confused reader. The reader who is in a hurry will not stop to decipher what the designer should have done for him. Packaging related photos and stories can solve the problem.



Better:

Modular packaging immediately relates photo/copy.

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Maintaining a smooth copy flow

Once the story has captured the attention of a reader, he wants to read until he gets the information he is searching for. The graphic designer should not create graphic noise by placing quotes, photos, lines or other elements in the midst of the reader's copy flow. If any such standing sigs, for example "news analysis" or "opinion," should appear, they should be positioned where they will not interfere with copy continuity.

Multi-level column depth

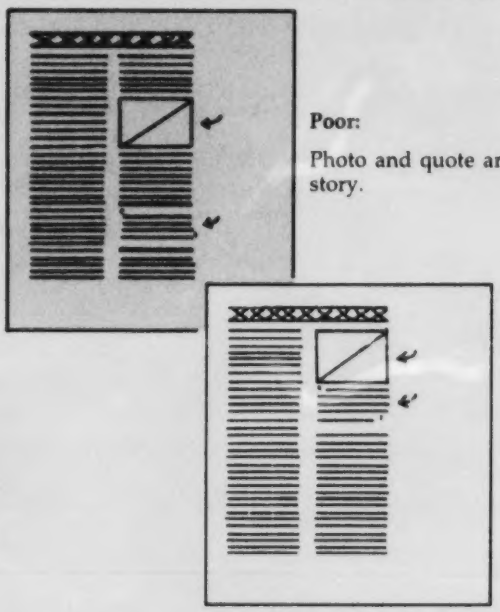
Few readers enjoy reading a story that begins at the top of the page, runs nine inches down the page, forces him to go back up for the start of the second column, then plunges nine inches before it makes the reader return to the original point. Multi-level column depth can only result from improvisation when placing the story on the page. The alternative? Modular or structural design, where the copy remains at one depth level throughout, with no twists and turns around the page.

Lack of graphic consistency

The front page sets the mood for the entire newspaper in terms of appearance, but it also becomes a primer of style consistency for every other page. Whether a headline is centered, flushed right, flushed left or staggered may seem insigificant to the average reader, but he will be the first to notice if the newspaper fails to maintain a consistent style throughout the publication. The same continuity principle applies to cutlines, photo credits, standing sigs, bylines, column format and other constants. A newspaper that cannot be consistent in its graphic style has no reason to deserve credibility in such areas as content and editorial policy.

A good "summer activity" for staffers could be to review sample issues of their newspaper from this year. They could assign a $25 fine every time their publication "violates" categories mentioned here. In most cases, we are certain that the staffers will eliminate these problems from their newspapers. This prospect alone would make the game worth playing.

END

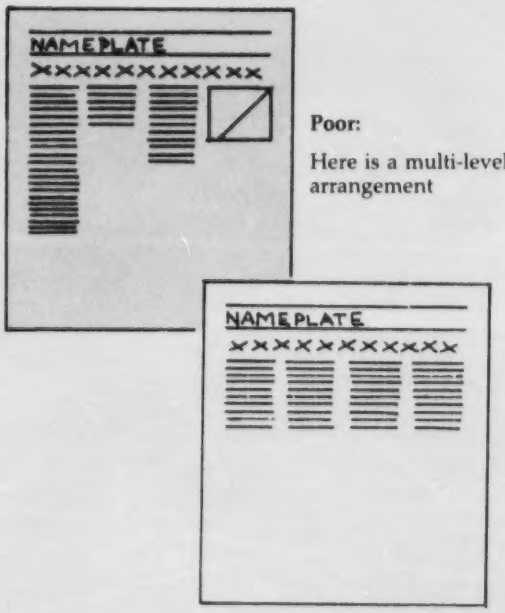


Poor:

Photo and quote are lost/buried in story.

Better:

Photo and quote are now positioned against headline.



Poor:

Here is a multi-level column depth arrangement

Better:

Column depths are aligned.

Cartooning and illustration

Cartoons and illustrations, when well-done, can be used to enliven the school paper.

Since cartooning is a creative effort, it is important to evaluate the talent on your staff to determine capabilities. Some years, if there is no one on your staff who can do a creditable job, consider scouting around school to find talented cartoonists or work with the art teacher. Be sure that all cartoons have been polished and refined by the artist before sending them to the printer.

A cartoon, which should be a flash of communication, need not necessarily be funny. Because of their special nature, cartoons may range from the severely incisive to the delicately whimsical.

Generally, an editorial cartoon should tie in with other content (letters to the editor, surveys and opinion polls, reviews, editorials) on the op/ed page, but sometimes it will stand alone as an editorial comment.

Nearly all professional cartooning is done oversize, as reduction smooths lines that are slightly frayed and does a great deal to "refine" the technique. Weak lines tend to disappear when reduced, so the cartoonist should concentrate on line width.

Ballpoint black is not really black, but dark blue. Art work should be in India ink on white paper.

Most school papers, done by photo-offset, use a process or copy camera. Cartoons, if among early items in the schedule, can be sent to the printer for reduction and returned in time for the staff to paste them into the makeup. It is also possible to use the same devices used to size photos, the Scaleograph or proportion wheel, for reductions or enlargements.

Skills can be improved by studying cartooning techniques of successful professionals in newspapers and newsmagazines. Line width is one of the most important factors in cartooning for reproduction and one of the most neglected by beginners. Note that professionals usually use a minimum of two line widths; thicker lines are used for an effect of shadow.

Ordinarily the cartoonist will submit his/her work without borders and dialogue, which is best set in type for easy readability.

When an emerging cartoonist is spotted, the adviser should encourage the student's development by every possible means. Books on cartooning and samples of syndicated cartoonists can be obtained for reference.

The extra pizazz that good cartoons add to a publication will be well worth any extra effort.

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GOOD PAPER, NO MISTAKES
THE TELEGRAPH
SEE SPOT RUN
SAMMY'S WHAMMIES
AH, HELL! SCHOOL AGAIN
IT'S GOT ALL THE ACHES AND PAINS OF EXAMS, TERM PAPERS, QUIZZES, LABS, AND LECTURES
BUT THIS YEAR, I'M A SENIOR!!
OKAY, SAMMY, QUIT DAYDREAMING AND GET TO CLASS!

Cartoons can be illustrations (with no "point" to them) such as the athletic subject of the work at upper left. Editorial cartoons (see the principal holding the school newspaper at upper right) have long been a part of the American journalistic practice. Perhaps the most popular and well known style is the comic strip, lower. These examples are used courtesy *The School Press Review*, Columbia Scholastic Press Association, and are national award-winners in their annual competition which is available to school journalists. King Features artists serve as judges for the event.

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Contemporary yearbook journalism

Yearbook staffs and advisers are responsible for recording the history of the year with imagination and creativity in pictures and words.

According to the Columbia Scholastic Press Association, the procedure can be organized into four major categories: **(1) Theme, Structure, Essentials; (2) Layout Design; (3) Coverage; (4) Community and Advertising.**

Theme Development: Good theme development begins with a clear statement of the theme idea which is tailored for THIS school THIS particular year. It should be introduced in 4–6 pages with copy, headlines and captioned photographs which specifically relate to the theme.

One example is *The Witness* from Tucker High School, Richmond, Virginia, which used "The Year of the Block" as its theme. The administration had changed to block scheduling at the first of the school year. Introductory pages used catchy titles like "Blockade," "Inside the Block," and "Outside the Block" to trace the mini-story of the year. The reader was able to know the setting, number of characters (enrollment), effect of the block system and the reactions from students, teachers and parents.

In most contemporary books there is a hint of the theme included in the cover design, and sometimes it is utilized on both the front and back endsheets. It is essential that all pictures included on dividers be related to the theme and the section which follows, and that every picture be fully captioned. Copy on division spreads should move the theme-story forward and help lead the reader into the section.

Finally, the closing, which is comparable in size (2–3 spreads), design and content, to the opening section, finishes the total theme treatment and ties up loose ends.

Yearbook design has taken a likeness to that which readers find in magazines today. Some staffs use the magazine design through every section of their publication. Some yearbook clinicians believe that such a style gives the yearbook a "clean look" similar to those found in magazines in the 1980s. Examples are from the *1981 Pointer* yearbook at Van Buren (Arkansas) High School.

Structure: Although there will be some variation because of differences in school communities, the following allocation of pages has been recommended by CSPA for the major sections, exclusive of advertising and index: 15–18 percent Student Life, 15 percent academics, 15–18 percent clubs, 15–18 percent sports, 3 percent community, 25 percent people (students, faculty, administration), and 8 percent theme opening, division pages and closing.

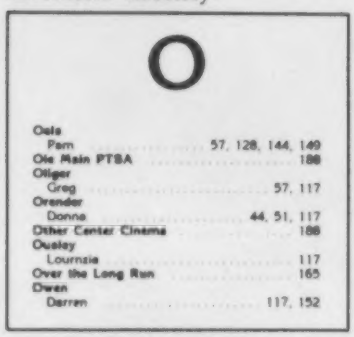
Essentials: The title page should be distinctive, carefully designed and related to the theme. The book's title and year should be in the most attractive and largest type size on the page; other essential information (name of school, complete address, zip code and volume number) may be set in smaller type. The trend is to use a full page dramatic bleed photo with a caption and all of the essentials included.

Yearbooks (Con't)

Contents listing of the major sections (plus the opening, index and closing) should appear, preferably, on the first spread following the title page; some staffs list the Contents on the front endsheet. The listing may be used in a graphic design and need not take up much space.

Folios (page numbers), essential for every spread, including dividers, are generally set in 8 or 10-point type and placed to the outside of the pages. Since it is important that page content be identified, "folio tabs" are popular today. A valuable reader service, the tabs should be specific. For example, if FFA and FTA are on pages 42–43, then 42/FFA and FTA/43 would appear on the outside corner of these pages.

The index should be a single, continuous, alphabetized section which includes page numbers for all events, clubs, organizations, sports, academic areas, activities and persons every time they are pictured in the book. Advertisers may be included in this index or in a separate advertisers' directory.



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Other Center Cinema 188
Ousley
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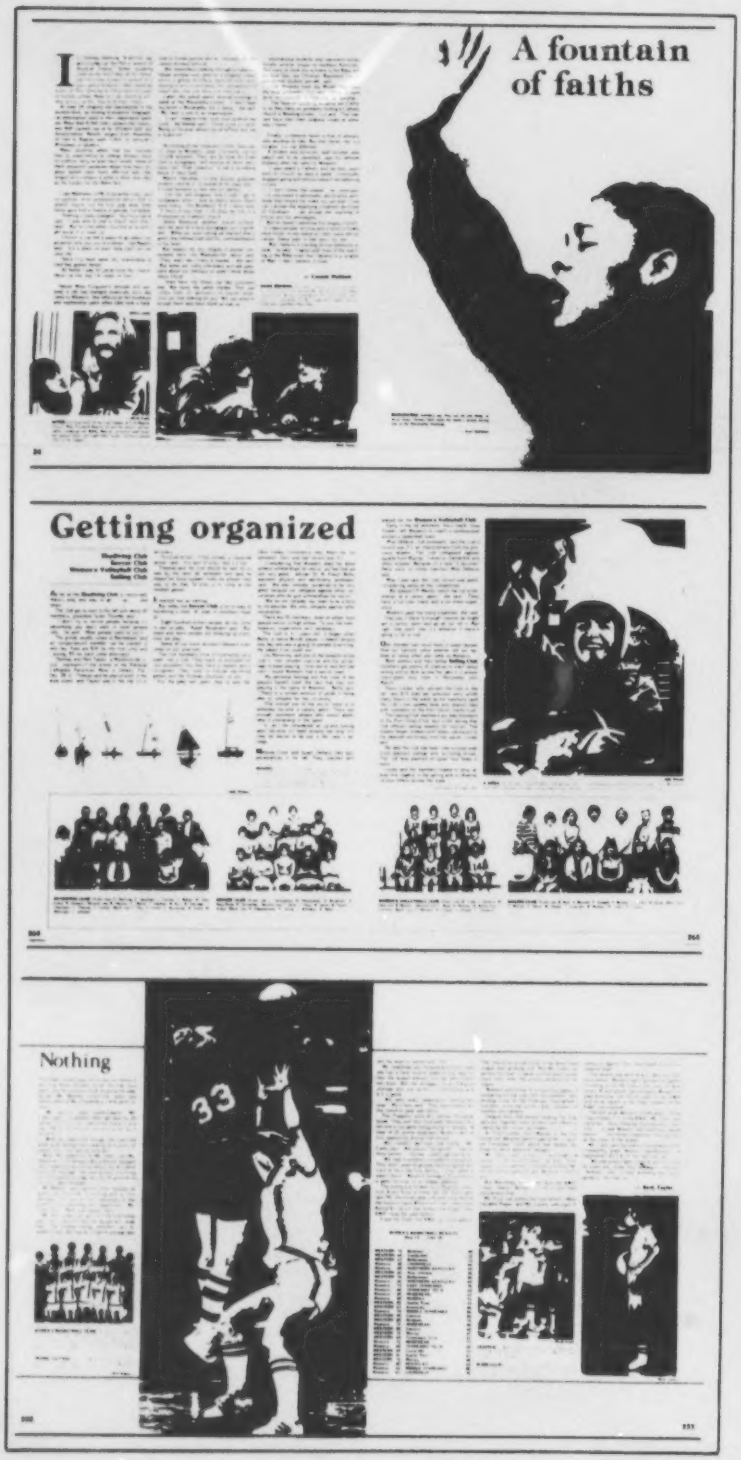
Over the Long Run 165
Owen
Darren 117, 152

For a further reader service, consider using dictionary or telephone directory style guidelines at the top of index pages.

Better yearbooks have dropped an Editor's Note. In its place an acknowledgments page, with factual and specific copy, usually precedes the closing section. Appearing on this page is the colophon, which may include the name of the printer and where the book was printed, number of copies, specifications of weight and types of paper stock, as well as cover specifications. Membership in state, regional and national press associations, along with awards presented to the previous edition, should be included.



Layout Design: Contemporary design, in contrast to the "ultra-graphic" look of the '70's, stresses simplicity of presentation. A simple formula for designing attractive, readable pages is as follows:

1. Before a staff begins any layout design, margins should be assigned, and plans made to define outer margins at least once at the top, sides and bottom of the spread. Preplanned margins usually run 4 picas top, 5 picas outside and 6 picas bottom for a 9 × 12 inch trim page size book. Recommended margins for 8½ × 11 books are 4, 5, and 5½ picas for top, outer and lower margins. For a 7¾ × 10½ inch book the margins are about 3, 3½ and 4½.
2. Column widths for body type should be determined and used consistently on each spread within a section and possibly within the entire body of the book. Generally, 10-point type is best for body copy, while 12 or 14-point type may be used to set apart copy in the opening, division and closing pages.
3. Although printers' sheets use 2 picas, it is preferable to use a consistent inner margin of 1–1½ picas. In strict adherence to inner margins, all elements are the same distances apart: picture to picture, picture to caption, caption to copy, copy to headline and picture to headline. Type should not extend into any of the margin areas or gutter margins, and pictures extended into an outer margin area should bleed off the edge of the page or extend to the center of the gutter.
4. When designing spreads, staffs should begin from the inside and work to the outside. The best layout design is dominated by one element (generally a dramatic activity shot) that is definitely larger (about 2½ times) than any other element on the spread. Use smaller photos, in moderation, and varied in shapes and sizes, which do not compete with the lead photo. To avoid a crowded appearance, no more than seven pictures per spread should be used.
5. Placement of photos on the spread is important for eye movement or eye direction. Reader studies have shown that the reader first moves his eye to the upper left of a spread, then across the left page to the right page, then down in a circular motion. The eye then goes to the bottom of the right page, across it to the left and back up to the top middle of the left page. A dramatic or mood picture, a well-placed headline (or one which uses distinctive type), an unusual shape, cut-out or a closely cropped action picture can also help direct the movement of the eye.

   Photo placement should be designed to avoid splitting faces/action in the gutter and to avoid cases of action going off or people looking off the page.
6. Spreads need to be linked as a unit by a device, such as a picture placed across the gutter, pictures which are run to the center of the gutter from one side of a page, a thin eye-line of white space or the use of a thin rule from one page to another.
7. Captions should be keyed with the pictures they identify, and no more than three captions should be stacked. No number or letter pictures and captions should be used. Captions can be overburned on a picture, reversed, mortised, placed above, below or to the right or left. Captions may be as wide as the body copy width or they may be slightly narrower; a group identification might stick to the same width or it might use a two-column identification width of about 22 picas. Type should never be set page-wide, except for a rare one-line caption.
8. The cost of special techniques has caused staffs to have second thoughts about the use of graphics and special effects. The use of the rule continues to be popular, but its width has become much narrower. Rules of 1, 2 or 3 points are more satisfactory, as they do not call attention to themselves as the larger rule tapes do.

   Large display type, which can be attractive and graphic, adds to the effectiveness of a spread. Acetate sheets of large display type are available from local graphic supply firms.
9. Bleeds, which should be used sparingly, can be effective for emphasis or to convey spaciousness. It is best to bleed large, dramatic activity shots; small photos, portraits or group pictures should never be bled. Bleed for balance—to the top of the left page and to the bottom of the right page, but do not bleed two pictures which are side-by-side.

Yearbooks (Con't)

Coverage: With a change in what is reported and in the depth of reporting, the writing style in yearbooks is different today from what it was five or ten years ago. Generally, two styles of writing are popular: straight journalistic reporting is appropriate for clubs, organizations and sports sections, while feature style approach is often used in student life, academics and people divisions. Although both styles should be factual, the second is also more colorful.

Double page spreads are usually thematic, with all content (pictures, copy, captions and headlines) contributing to the development of one topic.

Since the history of one full year is being recorded, copy generally should be written in the past tense and in the third person. Occasionally, first person may be used, as in diary and personalized reporting. Second person, "you," however, is considered non-journalistic and should be avoided.

In the contemporary yearbook, straight reporting does not have to follow the inverted pyramid style of news reporting; however, the most important angle should be presented first in the lead.

Regardless of the reporting style used, the lead (that first four, five or more words in the first paragraph) can capture readers or can turn them off. Impact words are needed for openers; avoid beginning with the name of a group, sport, academic area, school, mascot or the year. Other weak openers are "the, a, an, there is, there are, this year, under the direction of, led by, a lot of, some, few, many" and other generalized words.

Writing for all reports should include research (discover the background; interview knowledgeable people to become familiar with the topic); find out all sides of the story. For example, in academic coverage, obtain input from both students and teachers; in sports, from coaches and players. Cover an event—on-the-scenes reporting, pictorially and editorially is best—and most importantly, revise, rewrite, study and think before writing the complete story. Careful proofreading of original copy, as well as of final proofs, is essential.

Dominant photographs should be used on every spread of the school yearbook to give readers a focal point from whence to begin their search of the spread's contents. Use of smaller photographs should be such that the size is varied and that no more than seven to nine smaller ones should appear on the spread.

Departments of the school can be covered effectively when grouped into a single spread (who says a page per department is the formula?). In the example shown, the design has been enhanced through the use of thin rules around the photographs to help set them apart from white space between pictures. Note, also, the use of the large initial letter technique to begin the column block.

Staff writers should guard against repeating statements in captions, headlines or body reports from previous yearbooks, as they may no longer be significant or factual.

Captions often make the difference between a good book and an outstanding one. Writers should refer to examples of good captions from magazines and newspapers

for ideas and as guides. Staff manuals should include caption guidelines, which would include the following suggestions:

1. Captions should not say in words that which is obvious in the picture. (Principal John Smith presents a trophy; Pictured above; looking on, shaking hands)
2. Avoid overuse of name or verbal openings. (Bill Jones and Tom Brown work on their project; Watching the game, cheerleaders jump for joy.)
3. NEVER use a gag or joke caption, or talk to the picture. (Too bad, Johnny, you missed the first down by inches.)
4. Use colorful, lively words for openers, and generally write in the present tense. However, sometimes it is necessary to change tense to make sense.
5. Answer all necessary reader questions—why, who, what, where, how and possibly when.
6. Since the natural arrangement of groups is left to right, it is generally unnecessary to use these words in identifying picture subjects.
7. Identify all picture subjects (usually no more than 5–6 people) in the foreground of informal photos by their first and last names.
8. Designate group captions with FRONT to BACK or BOTTOM to TOP ROW, depending upon style used. Intervening rows can be listed ROW 2 . . .ROW 3 . . ., etc.
9. Captions should not begin with label leads. (The basketball team . . . The Honor Society . . .)
10. Use all-capital, bold face or all-capital bold face lead-ins to attract readers' attention.

Many of the best contemporary publications use magazine style headlines throughout or in combination with narrative, newspaper style headings. Headlines should avoid generalities, labels (Varsity football, Language Arts, FFA), and should always be related to the copy and photos on the spread.

Coverage is generally divided into six sections: Student Life, Academics, Sports, Clubs/Organizations, People and Community. Sometimes two of these areas may be combined effectively, but when this is done, care should be taken not to slight either of them.

Student Life coverage should include not only the highlights of the year, but the daily, informal story of

the students over a 12-month period. If the book is spring-delivered, coverage should begin with the final deadline date of the previous year. Graduation events, for example, should be reported, clearly indicating the year.

Between reports of the usual events (homecoming, prom, pep rallies, assemblies, school plays), special features can be added covering a wide variety of topics which interest student readers. These may include fads and fashions, concerts, unusual weather, spring break or summer trips, jobs and other interests outside school.

Mentioning a development in every subject area, academic reports should be student-centered. Reporters must look for new angles as both students and faculty are interviewed to discover new teaching approaches, subjects, experiments, unusual projects and programs which should be included. Write-ups should not resemble a catalogue of courses offered, but should stress specific classroom activities.

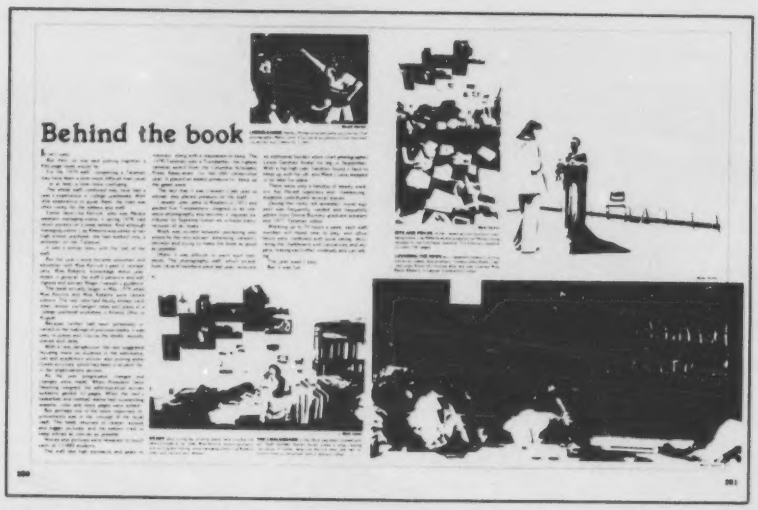
Special feature reports on such topics as how teachers teach, testing, social and educational problems can reflect student thought and opinion here, as well as elsewhere in the book.

Careful, long-range planning is needed to ensure a photography schedule which includes class field trips, skits, demonstrations, lab experiments and guest speakers. Routine classroom scenes of students at their desks and teachers standing at the blackboard or pointing to a map should be avoided. Although it is all right when teachers "happen" to be in the pictures, the center of action should be the students participating in learning situations.

Variety of content is needed in photos on every spread; guard against overuse of mob scenes or four or five photos focusing on only one or two subjects.

Coverage of the sports scene should be complete, covering one full year of girls', boys', varsity, junior varsity and intramural sports. Scoreboards, complete with the win-loss-tie record, should be included for each team.

A variety of good action shots should dominate the spreads, with



team pictures subordinate on the layout design. Captions should describe the role that the play shown had in the game, including the score. All players in the foreground, including opponents, should be identified, preferably by jersey numbers.

Sports write-ups should be well written in good journalistic style, devoid of editorializing. The name of the school, year, team or mascot should not be used as openings of leads.

Since fewer than 30 percent of the school's enrollment is probably involved in the school's sports program, at least a spread should be devoted to coverage of "personalized sports," such as bowling, hunting, snow or water skiing, back-packing, motorcycle or car racing, horseback riding and any other sport popular with students.

Reports of clubs and organizations, like those in the academics section, require extensive interviewing. Copy should report the highlights of a full year, avoiding the listing of projects, purposes and goals. It should never be vague or generalized, and officers and sponsors should not be listed.

As in sports coverage, emphasis in photos should be action, with group photos, when used, subordinate on the spread.

Groups should be arranged so the smallest number is on the front row and the largest on the back row to allow for camera parallax. It is better to have five or six rows than two rows that will be too wide. Use neutral backgrounds, avoiding trees, buildings, bookshelves and other distracting elements, such as props (banners of the FFA, tennis racquets).

Headlines, which do not have to include the name of a club, should highlight a specific function, project, or new practice which is reported in the copy.

A single headline may be used on a double page spread that includes the coverage of several groups. Copy should begin with a summary lead which relates to all the content.

It is preferable to tell the story of the people who made the year what it was by displaying their portraits in a single section introduced by a division spread. This eliminates separate division pages for the classes, faculty and school administrators.

Portraits, arranged in rectangular blocks of varying shapes and sizes, make the most attractive page patterns. Placement of names to the outside is recommended.

Copy should explain in an interesting way the specific projects, policies and decisions implemented by the School Board and Administration this particular year. Informal photos, with informative, well-written captions, to show instructors participating in student-related activities should dominate the faculty section.

Each instructor's identification should include a title (Dr., Ms., Mr., Mrs., Miss), the specific subjects

taught, and extra-class sponsorships. Copy should be used on each spread to report professional, civic and personal accomplishments of the faculty.

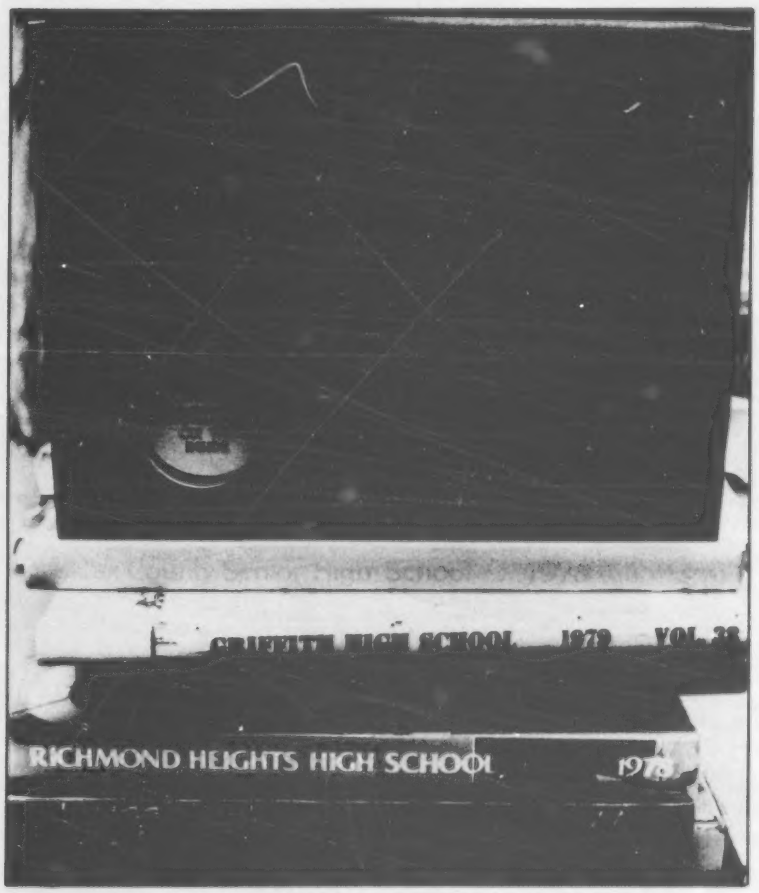
Also, in the class sections, "mini-features," which spotlight class events or class members involved in interesting activities, complete with related photo, headline and picture caption, are needed.

When senior data is included, it is best to combine it with portrait identification on the class spreads. Nicknames, favorite quotations, ambitions, superlatives and other outdated material should be avoided in senior statistics.

Other old-fashioned items that have disappeared from the best contemporary yearbooks include dedications, royalty, autograph and in memoriam pages. If a teacher or administrator deserves to be honored, this should be reported as part of faculty coverage. Royalty (homecoming, football or basketball queen) can be covered in Student Life. Expensive blank autograph pages can be utilized to better advantage. Most yearbook printers sell autograph inserts for a nominal amount.

Occasionally tragedies will be significant enough to be reported in the Student Life section. Factual circumstances should be included.

Since the cover of the book furnishes the reader's first impressions, staffs should carefully consider the wide range of materials and processes offered by yearbook companies.



Covers vary in design, color and material. Most include volume number with school name on the spine. The title and year go on the front (with theme name—optional, of course).

Essentials for every cover are the name of the book and year on the front cover, name of the school and volume number (no Roman numerals) on the spine, and a cover design related to the theme or school colors.

Community: The important point about community coverage is to date the year and to locate the area. Building and campus shots, with students always included in the photos, add interest, particularly in the opening section.

Pictures of students in local museums, shopping centers or other areas they frequent may be included. If students are involved in political campaigns, community service projects, bloodmobile drives, candy-stripers and other outlets, these should be reported in good writing and pictures.

Although it is important to show the students' awareness of the outside world and its influence upon the school and students, all such news should be "localized." How did your students react to legislation pertaining to the draft, social programs, consumer problems? Perhaps surveys, polls, questionnaires might be effective in obtaining information for reporting students' attitudes and opinions.

Advertising: Advertising is as important as any other part of the book and should be handled as carefully and creatively.

Each ad should be designed individually for the advertiser, individualized by the use of decorative type. Informal copy that appeals to its audience, and photography that emphasizes the reader's need for the product or service are essential. Pictorial ads need complete captions.

Nearly every ad should contain a headline, copy block, illustration and caption, in addition to the advertiser's name, address and phone number. Complimentary ads are not true advertising.

In conclusion, remember that every school has its unique characteristics and distinctive student body. The suggestions and guidelines offered here must be adapted to individual situations by the adviser and staff of the yearbook, who are, after all, the best judges of what will please their readers.

Producing a creative arts/cultural journalism magazine

Planning the publication

Undertaking a creative arts magazine requires desire, initiative and insight—all of which, coupled with determination, lead to success. Each adviser must evaluate his/her own circumstances and decide exactly what staff structure will work best.

If the magazine is to include both literary and artistic works, an editor in each area might prove helpful. Setting policy can, simply put, keep staffs, advisers and editors out of hot water.

All students in the school should be encouraged to submit as many original literary and/or visual works as (s)he wishes. Manuscripts, as well as art and photographs, should be reviewed by an editorial board comprised of students and the publications adviser. Submissions can be coded prior to consideration for selection for anonymity, and editors reserve the right to edit spelling, grammar, punctuation and clarity when necessary. The editorial board has the final approval.

Determining format

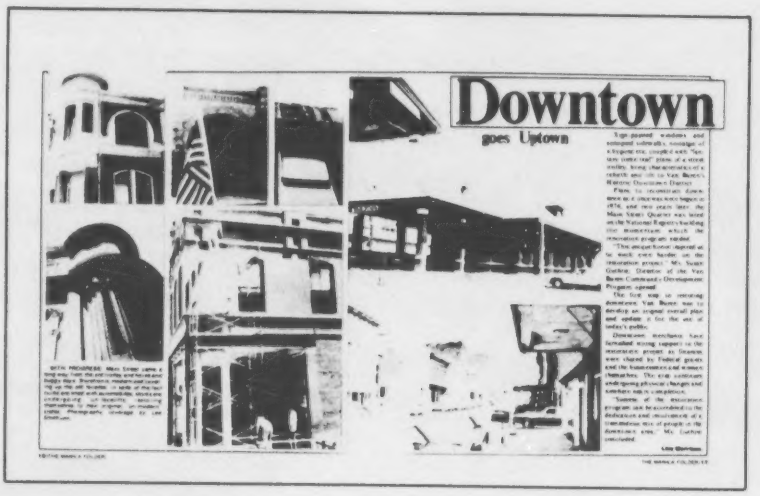
Within each school, a host of possibilities for copy and art exists. Literary work from both journalism and English classes as well as editorials, commentaries, reviews, poetry, book reports and essays can be submitted. Art and photography classes can contribute illustrative material, essential for the magazine.

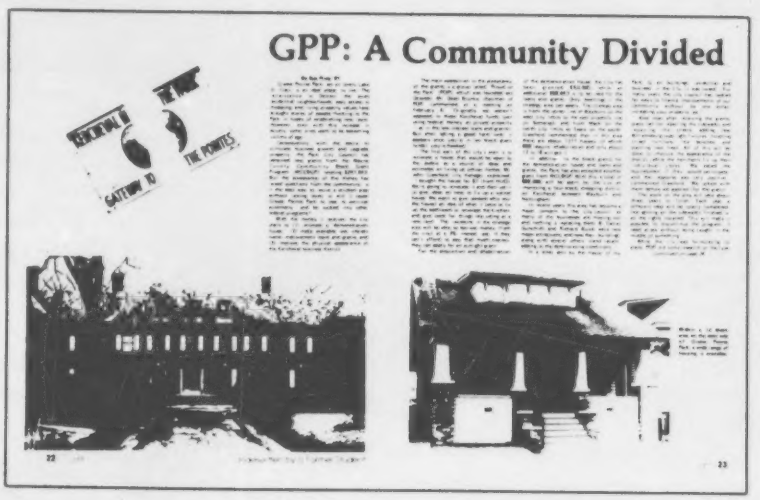
Many interrelated factors demand careful consideration when finalizing format: available funds, printing specifications, personnel, time, etc. Adviser, editors and staff must decide page size, number of pages, type and method of printing.

Packaging the material

Magazines need continuity, so a theme serves as a unifying element. Once material is turned in, the staff should look for possible similarities among selected works which might suggest a theme idea. If no theme is logical, then design, carefully executed, can be the adhesive element.

Designs should be kept simple and readable. Current trends are moving away from the overwhelming to the understatement, allowing copy chance to regain its place with the reader, Contemporary magazine design should be studied, but it is more important to create a distinctive personality for each school magazine. A staff will want to develop its own look.





Borrowing ideas

Advisers may check scholastic journalism publications to obtain lists of schools which publish magazines. Generally, an exchange can be arranged or the magazines purchased for a nominal price. Ideas from these and from other printed, professional materials can be helpful.

Defining the publication

Cultural journalism programs are often referred to as "Foxfire type" projects, named for the famous Foxfire program begun years ago in Georgia. A cultural journalism publication is one which can be an effective teaching tool in several academ-

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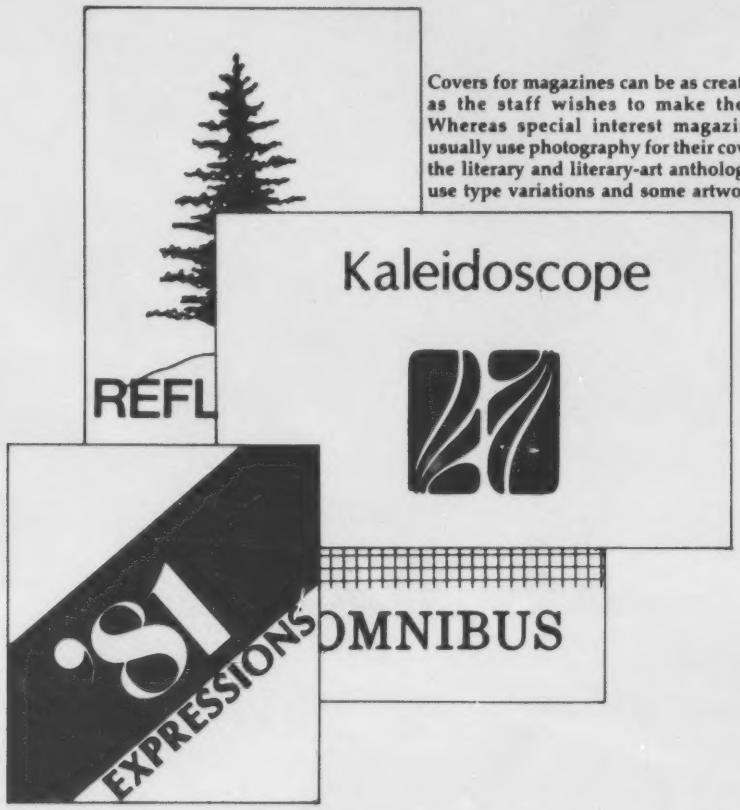


Covers for magazines can be as creative as the staff wishes to make them. Whereas special interest magazines usually use photography for their cover, the literary and literary-art anthologies use type variations and some artwork.

ic areas. It is ideal for teaching magazine production to student journalists, but it also has been effective for teaching basic writing skills in English and local history within social studies departments. It should be noted that the end product of most cultural journalism programs is a magazine; however, television and radio can also be used effectively.

In its simplest description, cultural journalism seeks to teach communication by bringing together the students and the older citizens to record both local life-styles and history in the making or history as it has been lived. Other terms used to describe this type of program are oral history, heritage journalism and experience-based curriculum, among others, but the common element is that students explore, then write about some facet of local life.

Beginning the project

Basically, cultural journalism works this way: Students, singly, in pairs, or in groups, decide on a local personality or an aspect of local history, culture or folklore about which they would like to learn. Groups of three allow for practice in recording, note-taking and photography; by serving on three groups, each student gains experience in all these areas. The groups conduct interviews with knowledgeable residents, usually senior citizens, who have first-hand experience in the area being studied. The group also researches court records, local libraries and newspaper files to gain further knowledge of its topic, if the article requires that approach.

Once the interviews and research are over, the student writer organizes and writes his/her article, making a choice on the angle to use. Often inexperienced writers can benefit by compiling a dialogue story through simply organizing and paragraphing the interview, then adding an introduction, transitions and explanations as necessary. The more experienced writer should seek a more professional approach to putting together his findings.

When the article is completed, photos and artwork finalized, cutlines and headlines written, the article is ready for the final stages of production. English and social studies classes sometimes choose to leave layout and paste-up to the printer; however, journalism classes should prepare camera-ready copy so that students can experience all stages of magazine production.

Finding professional help

Staff organization, decisions on cover, color and the multitude of other facets for magazine production are areas which will need to be worked out in individual situations. Also, since this type of scholastic journalism program is relatively in its infancy, there are few places where the adviser can go for help. However, schools interested in beginning such a program can obtain advice from the following agencies and books:

1. *IDEAS, Inc.* Magnolia Star Route, Nederland, Colorado 80466.

IDEAS is a non-profit tax-exempt educational group concerned with rural development and community based experience in education. They are presently spreading the Foxfire Concept in education, and will have a listing of established projects, suggestions for texts and materials.

2. *National Commission of Resources for Youth*, 36 West 44th Street, New York, New York 10035.

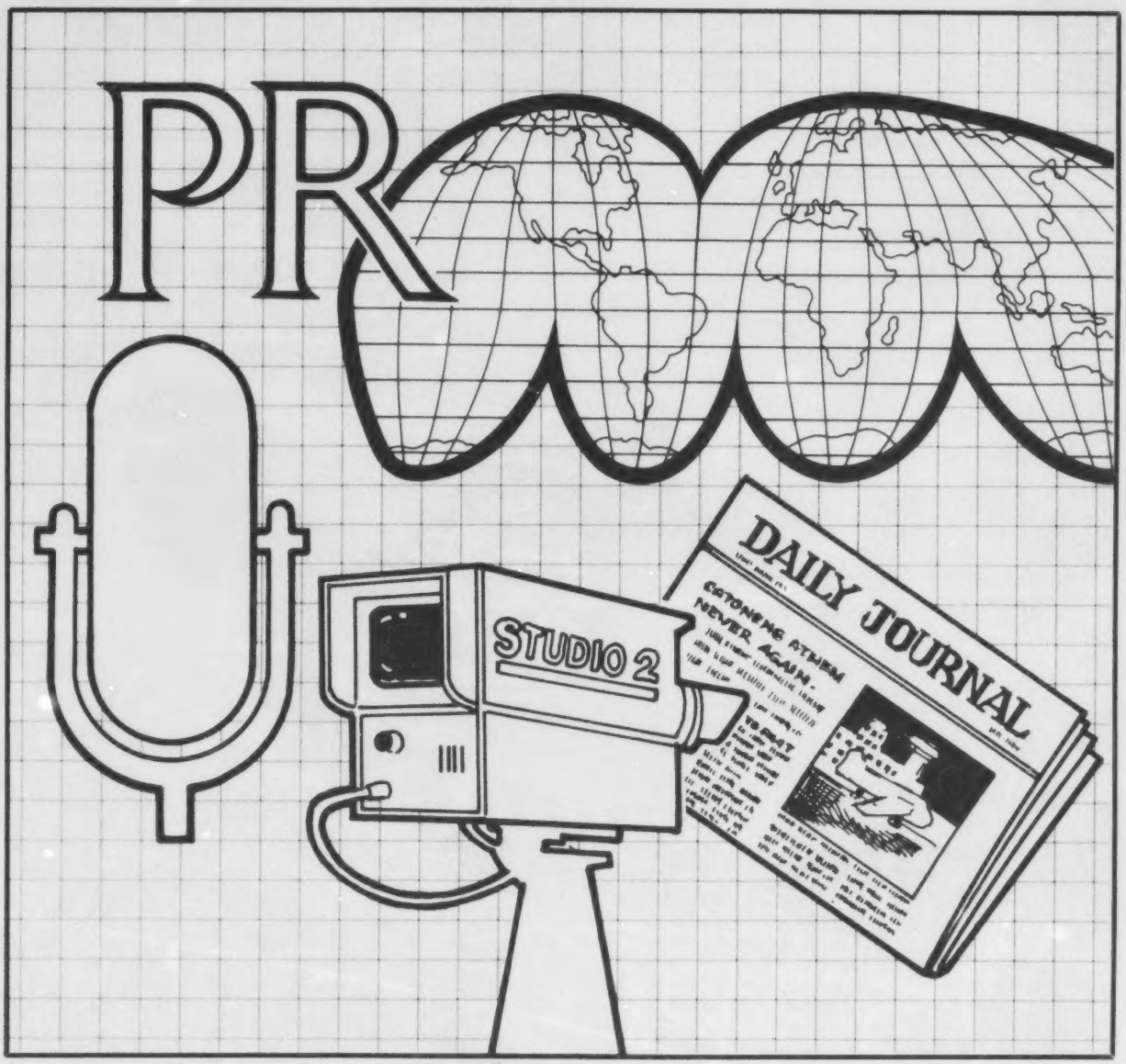
3. *Moments: The Foxfire Experience* by Eliot Wigginton, marketed by IDEAS, INC. above. *Moments* outlines the philosophy behind the Foxfire program written by the founder.

4. *You and Aunt Arie* by Pamela Wood (adviser of the Salt Project, Maine). *You and Aunt Arie* is an easy-to-follow companion of *Moments*. It contains step-by-step directions for establishing and maintaining a cultural journalism publication. It can be used as a simple class text.

5. *A Curriculum Guide for Cultural Journalism in Oklahoma*. Master thesis by Linda Howard, University of Oklahoma, 1981.

END

Where To From Here. . .



Advertising and propaganda

Following the study of propaganda, students learn to use the techniques they studied in developing a complete advertising campaign for an "original" product. The class studies various aspects of advertising, including ad copy and layout, billboard design and radio and television commercial productions.

A good way to explain some of these areas to the students is to invite guest speakers from the community or near-by towns to discuss their jobs and qualifications with the students. Most companies are very willing to send representatives to the classroom, and the students enjoy hearing from these people who are actually "in the business." A list of speaker possibilities related to this area might include the following:

1. A local commercial artist—either from an ad agency or from a newspaper
2. A representative of a billboard company
3. A radio or television ad salesperson
4. A media coordinator from a local company

Lecture points to emphasize

I. Ad Campaign
   A. Every ad should be designed with a "unique selling proposition" in mind. This means that the ad agency should decide the most unique aspect of the product or company and show this to the consumer through the ad. The agency should ask, "What does this product or company offer that no other product or company offers?" Then they should keep this in mind while planning the entire ad campaign.
   B. The agency should also keep the budget in mind, researching ad markets and spending the money where it will best benefit the company or product.
   C. Creating a slogan and incorporating it into a song is another good technique to planning a well-organized ad campaign. The slogan should be catchy and should include, if possible, the name of the product.

II. Ad Copy and Layout
   A. Advertising copy should gain consumer interest, desire, conviction and action. This is done through eye-catching headlines and well-written copy.
      1. The headline should have a strong "attention grabbing" angle and shoot for a specific emotional appeal.
      2. The body of the copy should use figurative language devices to appeal to the interests and desires of the audience. Use of alliteration, onomatopoeia or other descriptive phrases can make the ad copy come alive for the reader and cause him to feel a need for the product.
      3. The ad copy should also be convincing enough so that the reader will want to purchase the product. It should focus on the positive aspects of the product and avoid any negativism. This includes "putting the other guy down," a fault of many advertisements that can cause people to distrust the product being advertised.
      4. In addition, the copy should inspire the consumer to go out and buy the product as soon as possible. The copywriter should write the copy so that the consumer feels it will be easy to obtain this product. Coupon ads are excellent examples of ads written to make consumers take action to buy the product.
   B. Basic Visual Appeals
      1. Ad layout artists should remember that ads should be designed in a simple, readable fashion so that the reader gets the message quickly. Usually good advertisements have a large dominant element (probably art or a photograph—occasionally a large eye-catching headline), a headline, and well-written copy. The ad will usually carry a logo, store or product name and information about where to obtain the product or address of company. To further emphasize and explain these points, students can study good and bad examples of magazine and newspaper ads and analyze their effectiveness of design. Four-color and spot color can also help the ad design become more pleasing to the eye.
      2. Ads should be designed so that the dominant element catches the reader's eye and leads the reader to the headline and copy. Usually, inner margins are maintained equally and white space is kept to the outside. Also, current trends dictate that ads should be surrounded by simple, hairline borders of no more than three points.
      3. Some ad agencies have discovered other creative techniques to sell the products, such as "scratch and smell" ads, tear-out samples or coupons for free samples. Psychologically, these are excellent ways to sell the product to the consumer.

III. Billboard Design
   A. The billboard artist should keep in mind that this type of design must be very simple so that the person driving by the billboard gets the message in a matter of one or two seconds. Too much copy, small headlines or a "jumbled" appearance will not serve this purpose. Effective billboards are designed with usually one dominant art or photographic element and one large headline (possibly including the location).
   B. Some billboards have become even more effective with the use of "stick-outs," clocks or temperature devices and other eye-catching electronic devices. One effective billboard in Tulsa shows the Statue of Liberty holding a welding torch that has flashing sparks

emanating from it advertising Tulsa Welding School. Another good design in the same area shows a large cut-out of a woman's hand with many rings on her fingers, placed on a black background. The billboard for Denbo's Jewelers is especially effective at night when the lighted hand seems to stand out.

IV. Radio Commercials
   A. Commercials for radio, of course, must be written with the auditory sense in mind. Often agencies use some "ear-catching" device to attract the listener's attention. They also use a familiar tune or slogan in the commercial to connect the radio ads with the television ads.
   B. Ideas for radio ads include conversations between characters, interviews about product, and interesting announcement by one character or announcer, music (background or jingle), and often a catchy phrase at the end.

V. Television Commercials
   A. Television commercials appeal to both visual and auditory senses, so it is important to keep both areas in mind when writing a commercial. Everyone has a favorite television commercial, and most people have seen commercials that they dislike intensely, too. Most TV ads are 30 seconds in length and use characters to play roles in them. Some are funny, others are "cute," while others are heartwarming, serious or silly. The product will usually determine the agency's approach to the ad.
   B. The music used in the radio ad will usually be used in the TV ad to help tie the campaign together.

VI. Following this outline are samples of an advertising promotion schedule for Quik Trip Corp., a convenience store chain in Oklahoma, Kansas and Iowa. Notice that the media coordinator has tied the radio and television commercials together with the two characters, Lamar (the dog) and the cowboy. The ads both use a familiar background tune that is used in all QT commercials. At the same time the TV and radio spots are running, the company also places ads in local newspapers and uses store front banners, special displays and collector cups in the store to help carry out the total campaign. Also included are a storyboard description of the commercial and a form for employees' reactions to the ad campaign.

Activities

Individual

1. Have students find 10 ads in magazines and newspapers that they feel are designed well, clip and paste them on paper. Then have them write an explanation for each one, telling why they chose it and what makes the ad appeal to them. Repeat the assignment with 10 ads students consider weak and poorly designed. A paragraph explaining how the ads can be improved should be included.
2. Have students listen to the radio and write the name of 10 commercials they liked and why they liked them, 10 ads they did not like and explain how they could have been improved.
3. Have students do the same activity described in number two for television commercials.

Group

1. Divide students into groups of four or five and tell them that they are now an ad agency. They should select a chairperson and create a new product or company never previously introduced to the public. They should remember to use a product or company that has a unique aspect so that this quality can be promoted to the public.

The ad agency's assignment is to develop a complete ad campaign for this product or company. The agency is required to create the following parts of a total ad campaign:

1. Devise a new product or company and give it an appropriate name.
2. Create a catchy slogan.
3. Use the slogan in a musical jingle/or use background music in the radio/TV commercial.
4. Using the notes from lecture on propaganda, plan an advertising campaign for your product by writing and designing the following:
   a. Magazine ad
   b. Newspaper ad
   c. Billboard
   d. Radio commercial
   e. Television commercial
5. Prepare a proposed budget, explaining the amount of money the agency plans to spend on its campaign, the length of time the campaign will run and the number of ads that will be used. Call local newspapers, magazines, billboard companies, radio and television stations to research the amount of money charged for advertising with these media.
6. Before the group presents the actual campaign to the class, the proposed campaign appeals and propaganda techniques should be explained. After this, each member of the group should show one part of the campaign and explain it to the class. Then the radio and TV commercials can be performed for the class.

END

Broadcast journalism

There was a time when any school communication was characterized by shiny paper, purple ink and a faint smell of alcohol. Now, school communications are also characterized by color bars, crawling characters and the faint glow of phosphorus.

In the past decade, a great number of school districts have added the electronic media to the journalism curriculum.

Television combines the features of several art forms. The creative ideas used to accurately report events in print are combined with live and filmed stories to project a visual image. This technique is being used in the high schools to broaden the communication skills of the student. The story is written in script form for a director and technical crew; the camera sends the message.

Whether it's in a school district-owned station or facilities at a local cable television station, students are being taught to develop and prepare programs while learning the on and off-camera responsibilities of broadcasting.

A class media production usually has one goal: to project a positive image of the school to the students and the community through the production and broadcast of a television series. To accomplish this goal, and to accommodate the creative, over-committed students attracted by the course, a class structure has to be developed that defines the guidelines of a media production class and adheres to the three R's which now become *Respect, Responsibility* and *Results*.

Programming usually begins with a daily listing of the school lunch menus, then expands to include broadcasts of educational specials, school programs, assemblies, public information newscasts and sports events.

Students learn to treat the sensitive and costly equipment with respect because it was not only provided by the school, but often by a cable production studio. Technical instruction is provided by the studio professionals; production assistance is provided by the teachers and other students. Every area of the school and the community is a resource for guests and topics; every-

MEDIA PRODUCTION
STUDENT TIME SHEET NAME_____

DATE	ACTIVITY	# HRS.	TOTAL
1/26	class	1	1
1/23	tape music for Spot Checks	1	2
1/28	class	1	3
1/28	making idea poster	1/2	3 1/2
1/29 1/30	class	1	4 1/2
2/2	class	1	5 1/2
2/4	class	1	6 1/2
2/4	Producing Tiger Den	1	7 1/2
2/5	writing Tiger Den	1	8 1/2
2/5	taping new opening	1	9 1/2
2/3	writing and previewing tapes	1 1/2	11
2/5	editing	2	13
2/6	class	1	14
2/5	writing	1	15
2/9	class plus working on T.D.	2	17
2/9	at Studio working on Spots Chks T.D.	3	20
2/11	class	1	21
2/10	class	1	22
2/12 2/13	YAC time, but supposed take in class	2	24
2/23	class	1	25
2/26	class	1	26
2/27	class	1	27
3/2	class	1	28
2/28	making sign for Mardi Gras	1	29
3/2	Studio and practicing script	2 1/2	31 1/2
3/3	work on Matt's Spot Checks	1/2	32
3/3	meeting w/ Ms White for Career Fair	1/2	32 1/2
3/4	class	1	33 1/2
3/5	hosting Career Fair assembly	1	34 1/2
3/6	class	1	35 1/2
3/10	do Spot Checks at Studio	1	36 1/2
3/18	class	1	37 1/2
3/20	writing Tiger Den script	1	38 1/2
3/22	at KNOR for on Campus	2 1/2	41
3/23	class	1	42
3/25	class	1	43
3/27	interview w/ Ms White for Radio Show	2	45
3/28	write radio segment	1	46
3/29	at KNOR engineering for KNOR	1	47
3/30	class	1	48
3/26	doing interview with organized at KSOU	3	51
4/1	class	1	52
4/6	class	1	53
4/6	Studio / Tiger Den host	2	55
4/7	class	1	56
4/8	class	1	57
4/10	phone calling for Pat's show	1	58

one is seen and respected as a possible source of ideas or assistance.

Respect for the student comes in the form of trust. Students in media earn respect and trust by meeting their responsibilities. Each has the responsibility to be trained in a technical aspect of TV production, such as running a camera, focusing lights, or typing and computer graphics. Each student has the responsibility of making that skill available for the total efforts of the class. Each student produces a show, taking the responsibility of selecting the topic, developing the format and making crew assignments.

Responsibility for the quality of the finished show becomes a major concern of the media student because shows are broadcasted into the homes of the community, where viewers will read the credits. The results are evaluated by the class and teacher in a weekly critique session to determine grades.

Technical training notwithstanding, media students learn to deal with people, budget time, manage resources, schedule events, reserve facilities, research topics, brainstorm ideas, express themselves creatively, depend on others and become dependable. They learn to appreciate the strengths and abilities of others and to accept and compensate for their own limitations. They learn to see time, ideas and skills as valuable, marketable attributes and gain a first-hand look into the professional world.

A variety of formats will evolve along with the class: a magazine format could present two or three unrelated feature stories, a news format could provide information in a journalistic style, and at times an entire show might be devoted to an in-depth study of a single topic. As the students become more proficient and the school system adds equipment, such as portable recorders and editing machines, the look of the show could change from the security of a studio interview to the excitement of on-location coverage. Using the classroom as a base of operation, production crews could appear all over the school, the town and even the state.

The structure of a media class offers the discipline and control that sets the students free. They have the opportunity for success and the possibility of failure.

Time becomes one factor in determining grades. In some schools, to be eligible for an "A," a student has to devote at least 100 hours to class activities per semester. Each student keeps a record by logging the date, the time and the job done for each class-related project. Thus, the extent of participation is the responsibility of the student. Those with inaccurate, incomplete, or unacceptable time sheets have no one to blame but themselves.

Many students have accumulated over 200 hours in one semester, while others manage to scrape together less than 30. Some take the option of extending the 100 hour requirement over the entire year, receiving one semester's credit for the work.

Media production classes are usually listed as parts of the journalism department. Their productions increase the communication between the school and the community, between the professional broadcasters and students and between the students and themselves.

All this without the ink!

For more information about broadcast journalism, contact Gary Kramer, Norman High School; Cher Krauss, Midwest City High School; and Ruth Ferris, Altus Public Schools. These people have been working with student productions for several years; they welcome your inquiry.

END

A C T V...CHANNEL 2
ALTUS PUBLIC SCHOOLS
INSTRUCTIONAL TELEVISION

Program: ACTV News
Date: Sept. 6, 1981
Type (Source) Local
Written By: Staff
Participants Staff

(Use back of page if necessary)

VIDEO	AUDIO
Tim	;Good Morning...This is ACTV ;News...brought to you as a ;special Labor Day feature by ;student staff members of ;Channel 2.
Cathy	; Each morning at nine o'cloc ;the news of the day at Altus ;Schoolsis presented. For the ;past two weeks we also have ;peesented a special newscast ;at 10N15.
	; This is the week that ;football begins. Two major ;games are scheduled at ;Hightower stadium that will ;interest just about everybody ;in the community. Altus ;Bulldogs play Lawton here on ;Friday and the Junior High ;Preview is Thursday. More ;about both of these later... ;Tim.

Public relations unit

Overview

In this unit students will discover the relationship between the news media and public relations people. They will find that the areas are "interdependent" fields in that public relations agencies often depend on the news media as a means to publicize clients, and the news media often depend on PR agencies for newsworthy information and feature ideas.

Lecture notes

Public relations is an area of work dealing with the promotion of good will and positive image for a company, group, product or person. Many different areas of work are classified as PR jobs. These include editing or writing for an employee publication (house organ), working in the area of promotion of the company or client through the media, or serving as a mediator to promote good will between the employees and the administrators in a company.

The President's press secretary is, of course, his PR person. Many candidates running for office have press secretaries to serve as official spokespersons when the candidates are unavailable to comment on issues.

Occasionally, a company will find that it has a difficult problem or situation to overcome and will hire an outside PR agency to plan a PR campaign to give it a better image in the eye of the public.

A good PR campaign is one that is well planned and highly organized. The agency will study the problem from all angles, look at the effect it has had on public opinion of the client, and try to devise some solutions to the problem and plan of action to combat the poor public image of the client. The following is a guide to creating a solid PR campaign.

Problem Explain the problem as fully as possible from the client's viewpoint. Analyze the effects it has had on the public image of the client, on the employees of the client and include the long-range effects it will have. Then conclude in general terms the approach this agency will take in dealing with the problem and the promotion of a better public image of the client.

Public relations students should remember that in dealing with any problem, the *truth* should always be told to the public. Cover-ups are almost always detected by the media and, when discovered, make the client look even worse than he did before the problem was "whitewashed." The agency should advise the client to be honest with the public, admit the mistake as a "human error" and then go on to create a better public image from a new angle. The positive, honest approach is always best.

Grouping—In this category the agency will divide the public into special interest groups or "publics" and explain in chart form the preferences of the client or product, their dislikes, and how the agency plans to reach them. The "publics" should include a wide variety of groups.

Activities

Individual

1. Cut out examples of 10 publicity releases and 10 examples of publicity stunts from the printed media. Write an explanation of each, telling why you selected it and how you knew it was a PR release or publicity stunt.
2. Create a legal publicity stunt for a student running for office. Explain how it will be publicized and how it will be done. Add what results the candidate expects from the stunt.

Group

Divide the class into groups of four and assign one of the following problems to them. The group should follow the guide previously discussed, out-

Aids Available by Mail

American Newspaper Publishers Association Foundation offers various journalism aids. Where to write:

American Newspaper Publishers Association
The Newspaper Center
Box 17407
Dulles International Airport
Washington, D.C. 20041

Basics of Advertising—a film strip with record using Proctor and Gamble television commercials to illustrate the "basics." Very useful in teaching an advertising unit. Where to order:

Proctor & Gamble Teaching Aids
2261 Spring Grove Avenue
Cincinnati, Ohio 45214

Headline Wheel—a quick way to find common vocabulary words (with count) to use in headline writing. Where to order:

Western Electric Company
6500 Reno
Oklahoma City, OK 73100

Kodak Program Series—catalog includes special Photography Series, Legacy American Film Series and Know the Land and the People film series. Where to write:

Eastman Kodak Company
Rochester, New York 14650

National Education Association Clip Art Books (available in limited number). Where to obtain:

Oklahoma Education Association
Public Relations Department
323 E. Madison
Oklahoma City, OK 73105

Scholarship Guide—published annually. Where to order:

Newspaper Fund, Inc.
P.O. Box 300
Princeton, New Jersey 08540

U&lc—a quarterly publication presenting latest trends and equipment for print journalism. Where to order (indicate you are a teacher):

U&lc Subscription Dept.
2 Hammarskjold Plaza
New York, N.Y. 10017

lining and explaining the problem, the group (chart), planning and policy, publicity, communications and conclusion.

A. A local fast food establishment, which is a part of the national chain, has been accused through rumors that it is using a protein substance made from earthworms in its hamburger meat. This began at a local level, but has since spread through various channels until the rumors have been heard in several states. Business has dropped off considerably, and the owners of the chain are worried about the effects of this problem becoming even worse.

   The PR agency has been hired to deal with this problem and also to create a better image of the local store and national food chain in the eyes of the public.

B. A local junior college is in the process of changing to a four-year plus graduate school, state-funded university. The new university would be the third four-year university to be established in this large, urban area.

   Because it is a state-funded facility, the tuition rates would be considerably lower than those of the other two private schools. Both private institutions have extremely well-funded, successful athletic teams; however, the state-funded school has no immediate plans to establish any type of athletic program. It will focus instead on providing quality academic education at the state tuition rates. Many of the prominent business persons and socially elite groups are apprehensive about establishing such a school since a number of them have been strong financial supporters of the private schools.

   The PR agency has been hired to try to gain public support for the new institution and to create ways of recruiting students to this new facility.

C. Longtime State Senator Roger Radcliff has been accused by his opponents of accepting bribes from certain special interest groups in his area. The opponents have formed a committee and "targeted" him as a candidate that they would like to have defeated in the next election. The group has labeled him as a "strong liberal" and has published distorted material concerning his voting record. They have also secretly launched an "anti-Radcliff" letter to the editor campaign and some have even called in to the local radio talk shows trying to discredit him with false information.

   The PR agency has been hired to promote a positive image of Radcliff and to work to re-elect Radcliff in the next election.

D. Plans to build a new shopping mall in an old, run-down part of this community have been approved by the City Planning commission. The builders are confident that the project will be successful, and the elected officials are hoping that the center will improve the economic problems that have plagued this part of town for a number of years. The PR agency has been hired to devise plans to make the shopping center attractive in the eyes of the public and to create contests, stunts and gimmicks that will cause people to want to shop at this center.

NOTE: A number of other problems such as these can be devised. New ones can be added each year to create a file of PR case studies that future classes can use.

Planning and policy—This is a general overview of the PR campaign in which the agency explains generally what means the group will use to promote the company. A sample publicity release could be included in this category and a list of media to be contacted might also be discussed. The agency might add a paragraph on the "dependable" aspects of this agency, mentioning number of years in business, past clients and successful PR campaigns to "sell" the company on the agency and to promote the client's confidence in the company.

Publicity and Communication—This portion of the report is divided into a six to twelve month PR campaign. A paragraph should be written at the beginning explaining the length of time for which the campaign will be designed and the areas (local, state, national) in which it will run.

In the rest of the report the agency will explain, month by month, the gimmicks, publicity stunts or media releases that it plans to use throughout the campaign. Occasionally the agency may want to work with the ad department to promote an "in store" contest or other gimmick; however, the agency should keep in mind that PR people are seeking free publicity and should avoid the advertising area whenever possible.

Conclusion—In this paragraph, the agency will explain that it has created this campaign to promote good will between the public and the client in order to combat the poor public image created by the previous problem. They should also add an invitation for the client to make any suggestions or revisions of the program to make him feel that he has been a part of the plan. A final sentence to explain the agency's desire to work together in harmony should also be added to give the report a positive "finish."

END

Persuasion and propaganda

Overview

When the word propaganda is discussed in conversation, most people think of politicians, the U.S.S.R. or groups promoting evil ideas. These same people often never realize that they are being exposed every day to millions of dollars worth of propaganda and persuasion material in the forms of advertising and public relations gimmicks.

Much of the advertising propaganda is specifically geared to the teenage audience, a large group that is often unaware that their minds are constantly being barraged with unique ploys to "get their money." For example, the teenager is taught through the media that he must have a fancy car with a stereo system, sun roof, reclining bucket seats and mag wheels. He must also take this car (and a date) to a local fast food restaurant because "he deserves a break today" and then go jump off a cliff with a can of pop so he can "be cool."

Many of these teenagers also do not realize that they have been "programmed" since they were old enough to watch television to "like" certain foods and "need" certain items (toys, brands of clothing, specific foods, etc.).

Children who have grown up watching Saturday morning television, for example, know that they must have a doll that walks, talks, cuddles, cries, eats food, spits it up, develops a rash, wets, needs its diaper changed, grows up and has a baby of its own. (Of course, no doll can perform *all* of these magical feats, so the parents are asked to buy a new one each time a different model comes out.)

Parents are often surprised at the early age that their offspring begin recognizing labels and brand names in the grocery store. However, when a baby has seen a television "friend" wearing "Huggies" or Mikey devouring his Life cereal over and over, it's not surprising that the young child will reach toward or point out a certain brand on a store shelf.

For these reasons, a unit on propaganda and persuasion can be very beneficial to high school students. This unit will cause them to think about how they are being propagandized and also how to use propaganda techniques in an advertising campaign and a public relation program.

Lecture material

Definition of propaganda

A systematic attempt by a person or organization to control the attitudes of a targeted group of people and ultimately influence their actions.

"Earmarks" of propaganda—ways to recognize propaganda

1. Repeated incessantly
   a. Commercials that are broadcast over and over again
      Examples: Slim Whitman record campaign
      Linda Soundtrack
   b. Commercials that have a phrase repeated several times within the 30-second spot.
      Examples: Ring around the collar,
      Bounce ("My socks don't cling!")
      Charmin ("Please don't squeeze the Charmin.")
2. Avoids arguments—makes statements with which everyone can agree
   Examples: "You deserve a break today" (doesn't everyone?)
   Politicians wanting to "improve the state of the economy in this country."
3. Connects message with basic desires of the audience—convince the consumer that the product will be good for him (basic copy appeals from *Journalism in the Mass Media*)
   a. Mastery—focuses on personal vanity and the desire to be successful or to achieve recognition.
      Example: "If I (a lawyer) use this deodorant and stay dry, I'll win my case for my client."
   b. Hunger and thirst—shows delicious food or satisfying refreshment.
      Example: Pizza Hut and Nestea commercials.
   c. Sex appeal—centers around a product making a person attractive or interesting to a member of the opposite sex.
      Example: Ultra Brite and English Leather ads.
   d. Parental instinct—appeals to the feeling that a product will make children safe, healthy, happy and secure.
      Example: vitamin ads, Kool Aid commercials
   e. Security—elements that concern financial stability of person or family.
      Example: insurance ads
   f. Health—focuses on the desire to be "germ-free" and clean.
      Examples: Ivory soap (healthy skin), Cover Girl makeup ("look at that Cover Girl clean") and mouthwashes that "kill germs."
   g. Comfort—desire to feel "at home" or relaxed.
      Example: mattress commercials.
   h. Sociability—centers around the need to be popular or accepted by an elite group.
      Examples: cosmetic ads, deodorant ads, mouthwash and breath mint commercials
   i. Beauty—stresses either the beauty of a product or the use of a specific product that will make a person more beautiful.
      Examples: Cadillac ads emphasize luxury and beauty. Cosmetics that make lips look wet or eyes stand out.
   j. Convenience—displays a product emphasizing the ease with which it can be used.
      Examples: paint that needs only one coat and does not run, do-it-yourself repair ads.
   k. Economy—appeal to the person's pocketbook.
      Examples: any type of sale or money-saving offer, discount or coupon.
4. Clear and repeatable statements—slogans or songs that people hear and remember.
   Examples: "Feelin' 7-UP," "NBC, Proud as a Peacock," "Lookin' Good."

5. Innuendo—makes an implication about a product and forces the audience to draw a conclusion.
   Examples: Ivory dishwashing liquid that "washes more dishes than the average bargain brand." (Who has that many dishes from one meal?)
6. Work on children—appeals to children as mentioned in overview.
   Examples: Saturday morning television commercials. Also many of the educational television shows use various propaganda techniques to teach students the alphabet, numbers and other basic learning skills. This is an example of how propaganda techniques can be used to benefit a group of people.

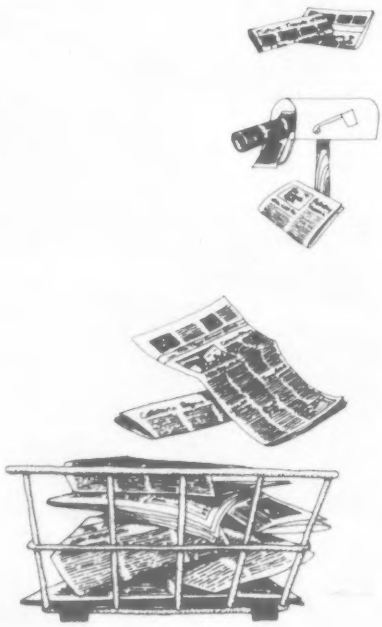
Types of propaganda

1. **Concealed propaganda**—the audience is unaware of the aim of the advertiser
   Example: Saturday morning TV or a letter writing campaign to editor of newspaper by an organized group devoted to defeating a targeted political candidate.
2. **Revealed propaganda**—audience is aware of the aim of the advertiser
   Example: deodorant commercial with competitors' label shown, implying that one deodorant is better than the rest.
3. **Delayed—revealed propaganda**—advertiser's aim is revealed after the proper emotion is evoked from the audience.
   Example: CARE commercials make audience feel an emotional response to the starving children, then ask for donations to help save them from starvation.

Devices of propaganda

Gimmicks used by propagandists to get the public to buy their products. (From *Journalism and the School Paper*)

1. **Glittering generalities**—product is placed in a generalized category which is characterized by a favorable term, such as truth, loyalty or motherhood
   Example: "Baseball, hot dogs, apple pie & Chevrolet."
2. **Name calling**—labeling another product or opponent with a name that has a bad connotation
   Example: Strong conservative politician labels his opponent as a "wild-eyed liberal."
3. **Card stacking**—tell or emphasize only one side of the story.
   Example: Car dealers don't tell audience about hidden or added costs for "extras," such as radio, tinted glass, or interest charges.
4. **Transfer**—use of reverse psychology; also transferring a person's attention away from goal and pointing it toward another element or idea with which he can identify
   Example: Tell a child you don't want him to do something, and he'll go right out and do it anyway!
5. **Plain folks**—identifying product with everyday, average people.
   Example: Long distance ads ("Reach Out and Touch Someone"), Coke and Pepsi show ordinary people on picnics, cycles, etc.
6. **Testimonial**—using a famous person or a typical person to endorse a product
   Example: Sandy Duncan and Wheat Thins, Pepsi commercial with the "Taste Test," Biz commercial with "Whiteness Test."
7. **Bandwagon**—implying that everyone is doing something so you should too!
   Example: "Don't miss out on the big applicance sale!" Teenager to parent: "I don't know why I can't stay out till 3 o'clock in the morning and run around town. *Everyone* else does!"



Activities:

1. Find two new examples (not those specifically mentioned in lecture) of each of the "earmarks," basic copy appeals, types and devices of propaganda in magazine or newspaper advertisements. Students may also use examples found in letters to the editor, editorials and opinion statements included in news stories if they would like to do so. Under each example, write a sentence explaining the reason for choosing the example and relate it to the category it represents.
2. Find and document (give time, date and station) an example of each of the abovementioned categories from television and radio commercials.
3. Make a study of children's programming on television. Include both advertisements and programs geared to that audience. Write a paper citing specific examples of propaganda techniques, and explain how they are used to affect the thinking of youngsters. Interview parents and children in your neighborhood to determine the effects produced by this type of programming and advertising. Include both the pro and con aspects of the use of propaganda on children.

END

Getting the aid of scholastic press associations

The journalism teacher and publications adviser is not "alone out there!" In other schools across the entire United States, there are countless others who, for one reason or another, are engaged in the instruction of young people in journalism and mass communication courses and who are assigned the task of advising student publications.

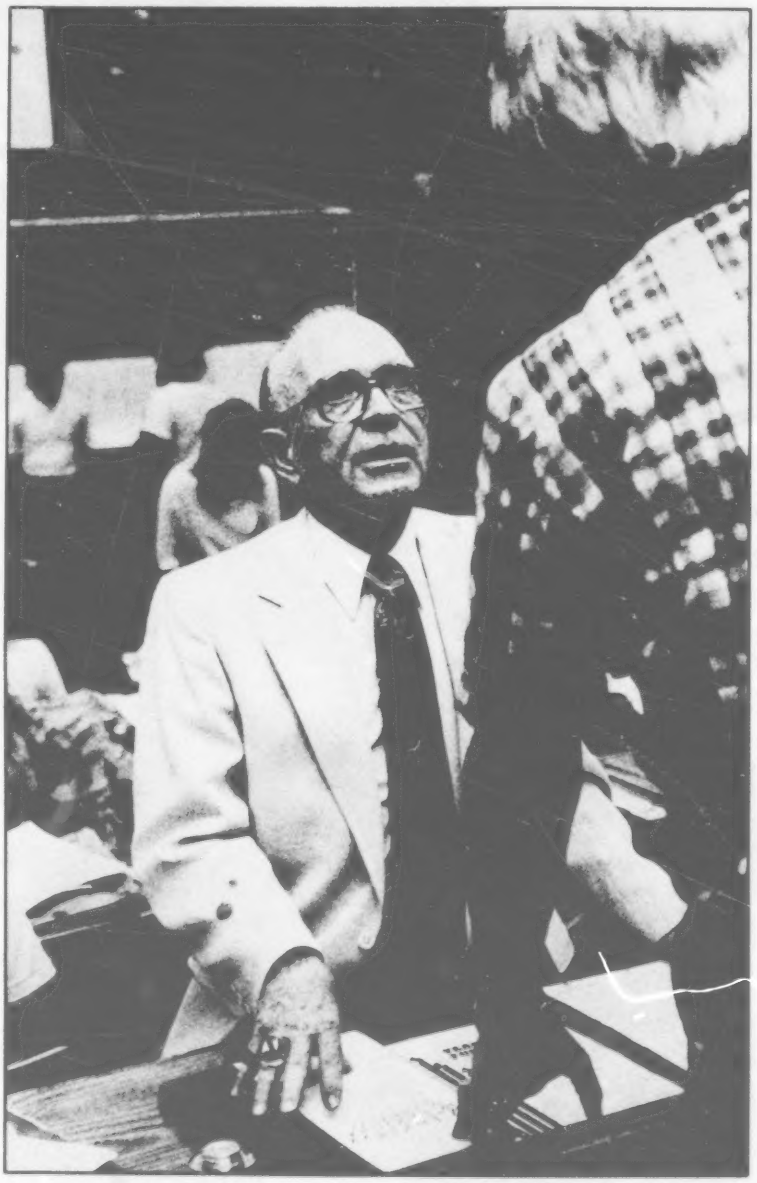
One way in which advisers can learn about the problems and solutions of others—or to find out what kind of a job is being done on the home front—is through membership in school press and advisers associations. Whereas most advisers/schools cannot join all of these, an analysis of their services to members can serve as a means of aiding in the selection of which to join.

State organizations

The state scholastic press association is the Oklahoma Interscholastic Press Association with its headquarters at the Office of Scholastic Journalism Programs, the H. H. Herbert School of Journalism and Mass Communication, The University of Oklahoma, Norman, OK 73019. The O.I.P.A. is the nation's oldest such scholastic press organization in continuous service to its membership. Through the years, since its founding in 1916, it has served in a role of leadership for other state organizations to follow.

Membership in the O.I.P.A. is by publication—newspaper, yearbook, magazine, or electronic broadcast—and is renewable annually. Membership benefits include the scholastic journalism lending library privilege, a battery of helps for teachers which are called "J-Aids," enrollment in the annual critical service and eligibility to attend the two conferences of the organization (one in the fall and one in the spring).

During the conferences, staffs and advisers have the opportunity to study with nationally-known and recognized scholastic journalists whose purpose on that program is to aid advisers and students with problems. One of the O.I.P.A. services which is popular with nearly 80 per cent of its membership is the monthly writing and illustration competition. Selection as a first place winner for a month makes the student eligible for the state finals in the spring.



Scholastic press associations offer student journalists and their teacher/advisers a variety of activities. Among these educational ventures are summer workshops taught by such nationally-known school journalists as C. E. Savedge, above, who instructs annually on the campus of The University of Oklahoma at its Summer Publications Workshops program. (Photo by Cuong Do, Northwest Classen High School.)

Membership Costs

Membership to the O.I.P.A. is available to all publications, electronic media activities, literary magazines, anthologies, news-magazines, radio organizations and film groups of all Oklahoma secondary schools.

An active member publication of the previous year that renews its membership prior to the Fall Conference pays a $30 fee. New memberships and members who join after the Fall Conference pay $35 for memberships.

Member publications receive a quarterly newsletter, entry into annual critical service, use of lending library books and publications and often enjoy special bonus mailings.

J. F. Paschal, O.I.P.A. director, says that teachers who have been assigned to publication sponsorships for the first time will find the O.I.P.A. willing to assist in making that assignment easier. In the Headquarter's office there are countless yearbooks and newspapers and aids from other press organizations available for loan.

Personal consulting is available for the member schools. The O.I.P.A. is a division of the OU Office of Scholastic Journalism Programs.

O.I.P.A. History

The Oklahoma Interscholastic Press Association is the nation's oldest and among the nation's leaders regarding length of service and it's innovative offerings to the state of Oklahoma.

It provides high schools and junior highs with annual critical services for newspapers and yearbooks. It also provides state schools with such services as aids to journalism teaching, workshops, consultation services, lending libraries of journalistic literature and scholarship information.

The O.I.P.A. was founded in 1916 by H. H. Herbert, for whom the O.U. School of Journalism and Mass Communication is named. It has since been housed in and partially funded by the O.U. academic division.

For several years of its history, the organization was handled by a graduate assistant acting as executive director of O.I.P.A. In 1959-60, for example, Elden Rawlings was the acting executive director. On July 1, 1981, Dr. Rawlings became director of the H. H. Herbert School of Journalism and Mass Communication.

Newsletter

Published quarterly, the O.I.P.A. Reporter is a newsletter printed in magazine format that keeps the membership up to date on the latest happenings of the Association.

The Reporter announces the affairs of the O.I.P.A. such as contests, scholarships and awards. Recipients of these awards are also listed in the newsletter. Award-winning photographs of various events in the O.I.P.A. decorate the pages as well as timely editorials dealing with pertinent issues affecting scholastic journalism in Oklahoma.

The O.I.P.A. Reporter is sent to every member school in the state and over a period of years any collection will become a living history of the O.I.P.A.

The national organizations

Six national organizations serve the school press field. Two of these offer membership to advisers; two offer membership to students; two gain membership through enrollment of publications. Four are academic wings of educational institutions, one rents space from a university, and one has no permanent location.

Columbia Scholastic Press Advisers Association—For advisers only. Advisers receive helpful magazine, *The Bulletin* of the C.S.P.A.A. quarterly. Address: Box 11, Central Mail Room, Columbia University, New York, NY 10027.

Columbia Scholastic Press Association—Membership by publication and includes annual rating service for newspaper, yearbook or magazine. Cost varies. Members receive *School Press Review*, published monthly during the school year. (See address above.)

Future Journalists of America—For students only. The organization sponsors both summer workshops based in Oklahoma and the American Student Press Institute programs off-campus in various regions of the United States. (Box 3395, Norman, OK)

Journalism Education Association—For advisers only. Advisers receive quarterly magazine, *Communication: Journalism Education Today* and *News Wire*—a quarterly newsletter. Address: Box 99, Blue Springs, MO 64015.

National Scholastic Press Association—Membership is by publication and includes their annual rating service only. Monthly magazine, *Scholastic Editor*, is extra as are a variety of other services. Write for details: Suite 205, 720 Washington Avenue, SE, Minneapolis, MN 55414.

Quill & Scroll Society—For chapter members only. Membership varies (write for current cost). The organization is the international honor society for high school journalists and only students in upper one-third of class are eligible (after sophomore year). Address: School of Journalism, University of Iowa, Iowa City, IA 52242.

Others available

Also available for advisers to join is the Secondary Division of the Association for Education in Journalism. Primarily for journalism educators at the university level, the organization does open its doors to secondary educators. There are two meetings annually in various parts of the country.

One regional organization includes Oklahoma within its geographic boundaries—the Southern Interscholastic Press Association, housed on the campus of The University of South Carolina. The organization holds an annual convention (in March) and includes such services as a rating competition, travel opportunities and a variety of aids. Address: College of Journalism, U.S.C., Columbia, South Carolina 29207.

OIPA Facts

Newspaper Critical Service

For 67 years, the O.I.P.A. h[illegible] sponsored its Newspaper Critical Service during which school publications from around the state are evaluated.

The Newspaper Critical Service is an evaluation of newspapers submitted in advance to the Spring Conference and placed into groups according to the school enrollment.

Top publications from each enrollment class are named "All Oklahoman." These winners receive a plaque in the shape of the state. "All Oklahoman" winners are then rejudged and the top winner is named "Sweepstakes Winner."

Entries are judged for content, writing and graphics. When the newspapers are entered, other information is submitted such as a statement of policy, a stylesheet which each staff member uses and such information the staff believes the judges should know.

This contest has been the major contributing factor that has made the O.I.P.A. the oldest high school press association in the United States in continuous service to its members.

Yearbook Critical Service

Yearbook staffs holding membership in the O.I.P.A. can enter their school's yearbook in the O.I.P.A. Yearbook Critical Service in the spring or late summer.

The O.I.P.A. Service is the longest running service of its kind in the nation -- in its 66th year in 1981.

A panel of judges made up of experienced scholastic journalists judge each yearbook on photography, content, layout and other essentials.

Each staff will receive one of three certificates: with merit, with honors or with highest honors.

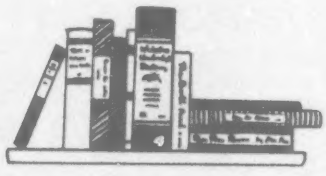
These certificates are presented at the annual Fall Conference.

The yearbook in each category receiving the highest honor will be awarded a special plaque named the "All Oklahoman," from which the judges will further select a "Sweepstakes" award.

Lending Library

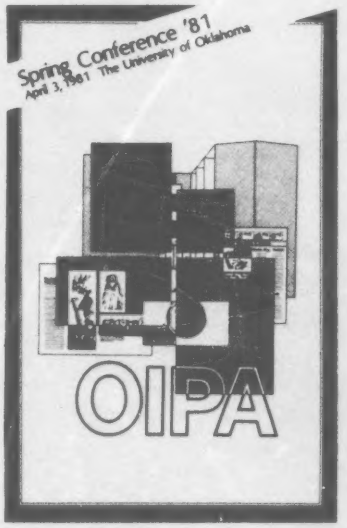
Teachers who are members of the O.I.P.A. may order, without charge, from among six hundred volumes which comprise the H. H. Herbert Scholastic Journalism Lending Library. Up to three books, which should also be made available to students, can be ordered at one time.

All books on the list are available for a period of two weeks (plus three days each day for mailing). Thus, a book is due back in the library in 20 days. A fine of ten cents a day is assessed for overdue books.



OIPA Facts

O.I.P.A. Conferences



It is at the O.I.P.A. conferences -- held in the spring and the fall of each year -- that scholastic journalists are able to improve their skills, learn new techniques and study trends in scholastic journalism.

Lecturers from across the nation, along with OU personnel and students, offer sessions to help the fine art members in the task of publishing better school newspapers and yearbooks.

The conferences present bright, new ideas from people who have excelled in many phases of journalism. Speakers offer helpful hints of such subjects as advertising and financial support, yearbooks content, design and structuring, photo editing, hints on writing features, sports, news and editorials and the like.

The program is culminated with an awards assembly. At the Spring Conference, the announcement of the Annual Newspaper Critical Service is made; at the Fall Conference the announcement of the Annual Yearbook Critical Service is made.

There is a registration fee for each student and adviser attending the conference which helps defray expenses of room rental, speakers and supplies.

Summer Workshops

The Office of Scholastic Journalism Programs, in conjunction with the O.I.P.A. and Future Journalists of America, conducts a Summer Publications Workshop each June. The workshops are designed to help students and their advisers in indentifying current trends and problems in newspapers, yearbooks and photography. Sessions are taught by nationally-recognized workshop clinicians.

The yearbook sessions cover theme execution, design continuitey, effective copy writing and other aspects of yearbook production.

The newspaper sessions cover writing, editing and publication design.

Photography students learn shooting techniques, darkroom procedures and photo composition.

Two new areas -- TV news production and electronic editing are planned for the 1982 workshop.

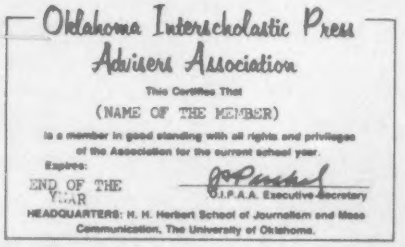
Advisers Association

Membership in the Oklahoma Interscholastic Press Advisers Association is included for teachers whose publication has paid the necessary dues and become a member of the O.I.P.A.

The O.I.P.A.A. is dedicated to fostering the interests and promoting the professional status of the advisers of student publications. Members also encourage student publications and other student media to raise their standards; and instill in students the belief that these publications and media are a means towards education and not an end in themselves.

Regular meetings of the O.I.P.A.A.are held twice annually -- once at the Fall Conference and once at the Spring Conference of the O.I.P.A. These meetings serve as the business sessions of the organization.

Officers for 1981-82 are: Ruth Oscherwitz, president; Sam Effinger and Judy Allen, vice-presidents; and Mikey Oldham, secretary.


Oklahoma Interscholastic Press Advisers Association

This Certifies That

(NAME OF THE MEMBER)

is a member in good standing with all rights and privileges of the Association for the current school year.

Expires: END OF THE YEAR

O.I.P.A.A. Executive Secretary

HEADQUARTERS: H. H. Herbert School of Journalism and Mass Communication, The University of Oklahoma.

How to stay sane in the midst of chaos

How about starting with steps to keep the chaos from being so chaotic?

1. Concentrate on a friendly but business-like relationship with principal and superintendent. Be frank and open, and expect the same communication from them; after all, adversary is a synonym for neither principal nor superintendent. Make an appointment to visit with the principal several weeks before the first edition is due out or long before yearbook plans are complete. Ask what he would like to see the school publications do; if his aspirations or limitations do not coincide with advisers and the staff, there is then time to develop professional ways of working around the problem. Note, we said professional, not sneaky.
2. Have a clear understanding of the financial status of the publication. If subsidized by the school, **get in writing** exactly how much has been allotted, whether or not there is a cushion fund should inflation wreck the budget and whether or not the staff would be permitted to sponsor fund-raisers in case more money is needed to print the style or size of publication desired by the staff.

   If the publication is self-supporting, ad rates and subscription rates must be mutually agreed upon by administration and adviser. If it is felt this revenue will not carry a publication, then have ready a list of potential fund-raisers for the administration's approval at the beginning of the year.

   This avoids such a dilemma as being stuck with 3,000 helium balloons imprinted Homecoming '81 after the sales booth is shut down because "helium is hazardous," or selling advance tickets to a showing of "Bonnie and Clyde" in the gym, then having the movie cancelled because of its "violence."
3. If adviser is responsible for a publication contract (some principals handle this, but it is better if the adviser does), be sure to use a specification sheet that defines every aspect of the book's printing and publishing privileges. GET IT IN WRITING for protection from any problems that might come up. Don't just accept the yearbook sales representative's reassurance that the book is "on the Cameo program." Ask for written details of what the "Cameo program" offers.

   If adviser negotiates for program compromises and special considerations, be sure the final agreement is in writing, using terms that everyone, including staff and principal, can understand. Make sure that printer's costs are stabilized and in writing so that at the beginning of the year, what adviser thinks will be spent is very close, if not precisely, to what is actually spent by the end of the year.

   If the school print shop prints the newspaper, have a written agreement on printing schedule so the paper's press day will not be usurped by the programs for Lincoln grade school's play.

   A veteran publications adviser has this advice: "The manner in which the staff works with printers is extremely important. For too many years, printers have been painted as necessary evils in putting out publications. Because of this, a little kindness goes such a long way with them. It helps to envision the printer as an integral and important partner in the publication. When the publication is a good one, compliment the printers as well as the staff. Invite the printers to a journalism picnic; it will cement a good relationship which will make putting out the publication not only rewarding but a lot of fun."
4. Deadlines must be set and abided by. Meeting deadlines not only demands mature responsibility, it makes the difference between having a timely, anticipated publication or a stale, take-it-or-leave-it edition used mostly for missiles. Make the deadline rules before the game begins. Work out deadlines with the printer. Abide by them, even if it means overtime, and expect him to do the same (without extra charges); get it in writing.
5. Even though most school offices have on file medical permits permitting emergency treatment in case of accident, it is imperative that the journalism adviser have in her own file signed permission from each student's parent or guardian allowing the student to leave campus on journalism-related activities. Publications people are necessarily mobile, and the permission file should be kept available and updated. Illustrated is one used in the Ponca City High School journalism classes.
6. Honesty is the best . . . Students will trust an adviser from the outset if (s)he is honest with them. Explain to the staff in pre-school get-togethers what the editorial policy should be for the school's publications and why it is as it is. If they feel it is too restrictive, frankly explore alternatives.

   If viable policy changes develop from the brainstorming, then state them clearly in writing, make an appointment with the principal and go with the editors to talk over such possible changes. If the principal responds with a flat "no," and the staff should know that this is a possibility, a compromise must be developed or it is not unlikely that the principal, understanding that the staff is not out to "get by with something," will see the value—or at least the harmlessness—in agreeing to the policy changes. If the principal does say "no," then ask him to explain to the students the rationale. Understanding that might make the policy easier to accept.

Staff loyalty is essential; outside the publications room staffers need not be buddy-buddy, but inside they must be supportive in their efforts to put out the best publication possible.

The adviser will stand by the staff and vice versa. This doesn't mean that everyone is always right, but it does mean they stick together. THERE MAY COME A

DAY—despite calmness, camaraderie and candidness—THAT the adviser's SANITY IS THREATENED. The administration has reprimanded for something in the editorial cartoon the adviser's eye hadn't caught; the headline machine collapsed beyond repair, and a new one wasn't allowed for in the budget; the printer ran a fussy client's ad upside down (twice), the sports editor whose stories were due today phoned in that he's been put to bed with mono, and the co-editors each have a knife in the back.

What to do? Talk it out! Call the staff together for a problem-solving session; if it isn't possible to get them at the same time during the school day, the adviser could invite them to his/her home, or back to the journalism workroom in the evening. Have Cokes and popcorn at hand; munching together helps relieve strain. One seasoned adviser invites her staff to the cafeteria for donuts before school, but this wouldn't work for everybody. This might be called a journalism version of group therapy, with the instructor as leader and moderator.

The questionable cartoon would be a good starting place; adviser admits (s)he hadn't closely scrutinized it before it went to the printer, but had assumed the integrity of the staff. It may be that most of the fault on this boo-boo lies with the adviser; maybe the cartoonist didn't realize his artistic breach, and the adviser should have caught it. Talking the situation through, no matter whether it was intentionally anti-policy or not, strengthens the staff and adviser in their consciousness of good taste, understanding of integrity and conscientious performance of duties.

A high school publication is a learning experience, and sometimes beginning journalists make mistakes. Even seasoned journalists (advisers) make mistakes. Everyone sometimes makes a mistake in judgment. Having the support of a unified staff will make life bearable when the situation isn't.

I give my child _____ permission to leave campus during school hours on school publication - related errands (ad, sales, printer trips, etc.). These trips will be made at discretion of Journalism instructor only.

Your permission relieves the school and driver of responsibility in case of accidents or injury. This signed statement also gives your approval for emergency first-aide and permission for hospital and medical treatment if necessary.

Thank you,

_____
(Sponsor)

_____
(Parent)

_____
(Date)

List Allergies:

Which brings us to the "bleeding" editors. They may not wish to air their problems before the whole staff, although it probably would be healthy if they could be encouraged to do so. If not, the adviser needs to make time to visit with the two (or more should it become apparent that there is a real division among staff members). This type "counselling" almost becomes a truth session, but with a tactful adviser who is not afraid to hear criticism of her or his own shortcomings, much can be learned about dealing with interpersonal relationships and "coming together for the good of a cause."

As for the ailing sports editor, it just may be that a reporter has been waiting for such an opportunity to prove his/her worth and can come through with the needed sports stories.

Discuss the printer's error with him in a friendly manner; at adviser's suggestion he will probably agree to call the advertiser and shoulder the responsibility for the ad error. Next on the agenda is the broken headline machine. One of the students may know of an "unused one in his uncle's basement," or if adviser asks the principal's permission to hold a chili supper to raise funds, he then might remember that the audio-visual fund has an excess of money that could be diverted to buy a new machine for journalism. After all, headlines are visual.

So all the solutions are simple? Of course not, but no situation is impossible.

END

Grading the publications staffs

Objectivity is difficult to maintain in grading any subject area, but for the publications adviser, the problem is compounded by at least two characteristics foreign to most other academic areas.

First, most staff members are working on individual tasks which require a variety of skills, training and knowledge. Secondly, publications work includes a multitude of odd jobs which not only take the student's time, but also demand that he refine skills which are peripheral to those required in the actual publications process.

For example, how does the adviser evaluate a student who has spent days working to perfect an ad to the specifications of an advertiser who has changed his mind three times? Or how does one attach a letter grade to the chore of stopping by to pick up billing pads from the printer? Exactly what journalistic value and grade is to be placed on folding and trimming papers? And how does one evaluate a student who has turned out a quality photo, but left a darkroom disaster in its wake that makes the next worker's job an impossible one?

Given this, there are at least four approaches NOT TO USE in grading publications staff:

1. By-Guess/By-Golly: This is the approach of arbitrarily assigning A through F and praying that the repercussions will hold off for one more semester, or that, if there are confrontations, the adviser can justify the approach to everyone's satisfaction.
2. Blanket A's: This approach leaves little room for credibility and will assure the adviser of having at least half-dozen loafers next term.
3. Pass the Buck: This approach allows the editor or editorial board to grade staff members. While an editor or board does have some responsibility to see that everyone carries off his duty, and therefore may justifiably have some input into the grading process, it is fairly certain that allowing students to grade students will mean more sorry advisers than happy ones.
4. Make It Fit: Trying to grade everyone on the same basis is next to impossible. Since the duties of the editor are nowhere similar to those of the staff artist, it is illogical to grade both on the strength of writing ability or test scores.

How, then, DOES one assign a score to a publications staff member? First of all, given the multitude of odd jobs to be completed, along with actual production jobs, the adviser must determine which tasks are to be graded and the degree of importance to be placed on each. Secondly, advisers who have devised less painful grading procedures agree that an exact job description must be worked out and made clear to the student to be evaluated.

It is imperative that the student understand exactly what job he is to perform, when the job is to be completed, and the quality expected of the finished task. The following six suggestions for making grading easier have been used successfully by advisers, but those who plan to adopt the plans should remember that none is tailor-made for a given situation and will have to be altered to fit the dictates of individual adviser, administration, board policy and publications situation.

The Point System: This system has a number of advantages. First of all total points are determined by amount and quality of work submitted. One benefit of the point system is that students can be charged with keeping their own points up to a time when total points can be checked by the adviser. Another is that points can be used in determining membership in honorary organizations, such as *Quill and Scroll*. Finally, in the event school policy demands percentage grading, a minimum number of points can be set for passing, a maximum number for A, and percentages can be determined.

Criteria Evaluation System: This method of evaluation is similar to the point system in that it has a list of criteria which may be evaluated 1 through 5 or A through F, then an average drawn to establish the final grade. This method is largely qualitative rather than quantitative; the point system, on the other hand, is largely quantitative.

Stringbooks and Stringsheets: This process simply means that students must clip and paste samples of all the work that they have had printed in preceding issues. String sheets should be accompanied by a statement of exactly what job the student completed on the article, i.e., typed, wrote, pasted up, etc. Used in conjunction with the above grading system, stringbooks are invaluable for checking the accuracy of point sheets and assigning a value to quality of work performed.

Progress Chart: For staffs which are inexperienced, some advisers have effectively used the progress chart for task accomplishments. This kind of evaluation is weak in measuring quality of skills performed, but valuable where a progression of skills mastery is important, such as photography. Some staffs are able to use this approach effectively in a "Big Brother" approach, with more advanced students having the authority to initial (and thereby approve) the task completed by an inexperienced staffer.

Contract: Contract grading is done individually with adviser and student agreeing upon a set of criteria for earning a certain grade. Contracts take a great deal of time, in that they must be carefully planned and discussed to avoid having certain jobs in the publications process left unassigned. For example, if no one is responsible for getting the material ready for the printer, the job falls the lot of the adviser.

Self-Evaluation: Some advisers have used a self-evaluation form for their staff members in order to permit them input into their own grades and to make them aware that in grading there are areas that are important beyond evaluation of work submitted. Self-evaluation is not a method to be used alone, but has been successful when used in addition to another method.

Sample grading forms were submitted by advisers who have used the methods successfully. Advisers who choose to adopt or adapt any of the methods should be aware that job values will vary from area to area, and that minimum requirements for any grade level will have to be worked out on that basis.

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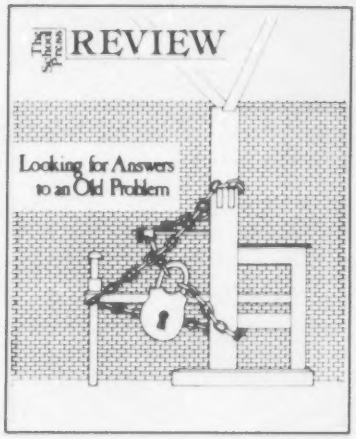

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Aperture - the opening in the camera lens through which light passes to the film.

All-caps - headline or other printed material set in all capital letters. (Usually considered hard to read.)

ASA - the number by which film speed is rated.

Bleed - photo or art which extends to the outer edge of the page.

Blurbs (subheads or decks) - special smaller headline type areas which help to break up longer stories and emphasize some of the content of the text.

Bold face - heavy, dark letters; sometimes used as a lead-in for captions.

Border tape - artistic device used in paste-up process to make thin rules appear on camera-ready copy; sold at commercial supply stores.

Camera ready - pages which have been prepared through paste-up process and which are ready to be photographed by the printer.

Candid photo - picture that is unposed; photograph as the event occurs.

Caps and lower case - headline or copy set in small letters, except for first letter in first word and proper nouns. (Clc)

Caption (cutline) - descriptive, explanatory information appearing in type above, below or beside the picture it represents.

Catchwords - identification lines at the top of dictionary or telephone directory pages which can be placed at the top of yearbook indexes to aid readers in locating names on each page.

Colophon - several paragraphs describing printing specifications, type and cover specifications, name and address of printer, number of copies printed and membership in state, regional and national press associations; generally appears in closing section of yearbook.

Color reverse - reverse of type in a color area printed in either white letters or contrasting color to give an added dimension to the graphics of a yearbook or other printed page.

Computer typesetter - electronic device used to set stories in type; automatically justifies left and right margins; copy is typed on a keyboard similar to that of a typewriter and displayed on a video display terminal (VDT.) After it is edited, copy can be stored on a memory diskette, or it can be typeset on light-sensitive paper.

Contact book (contact sheet) - also called proof sheet or proof book. The record of negatives available for printing, made by placing negatives in direct contact with the photographic paper rather than projecting them from the enlarger.

Contrast filters - plastic filters to be used with resin coated papers in order to improve photographic contrast.

Depth of field - in a photograph, the area from foreground to background which appears to be in focus.

Direct quote - interviewee's exact words in full sentence form attributed to the source.

Display type - attractive type style used for special purposes, such as logos, advertisements or unique feature headlines.

DPS - double page spread; two facing pages.

Dominant element - artwork, photo or copy area that is 2½ times larger than any other element on the DPS.

Editorialize - insertion of reporter's personal opinion into straight news, sports or feature story.

Editorial policy - statement of a publication's goal or purpose; explains the publication's official attitude toward controversial topics; also explains guidelines and/or principles followed by the publication in its presentation of news.

Endsheets - large sheets of heavy paper stock used as backing for the cover and glued to the pages of the book to hold the book together.

Eyebrow headline - small headline (usually 14 or 18 point) above a large headline.

Eyeline - inner margin of white space extending across the spread; can be broken by a dominant vertical element.

F-Numbers - on a camera lens, numbers which indicate the size of the aperture.

Fixer - also Rapid Fix or Hypo; the chemical in the photographic process which insures that the image is permanent.

Flush left - type which is justified on the left side and ragged on the right.

Flush right - type which is justified on the right side and ragged on the left.

Fog - on a film or print, grey cast which has been caused by light, chemical, or heat having reached the film or paper before the process has been completed.

Folios - page numbers, usually placed to the outside of each page in a newspaper or yearbook. Newspaper folios also contain name and date of publication.

Folio tabs - two or three words after or preceding the folio that describe content of page.

Grain - granular appearance of some photos due to the size and development of the silver particles.

Graphics - special effects, such as silhouette, screened photos and duotones.

Guidesheet - information sheet packaged with the rolls of film.

Gutter - area of white space that runs down the center of a DPS.

Halftone - photo screened into series of dots for reproduction purposes.

Haze or UV filter - filter which cuts glare caused by ultraviolet rays. Also used to protect the camera lens from dirt and injury.

Headline count - number of units per column; determined by the amount of space type fits horizontally in each column. Larger types take up more space than smaller types; thus they have a smaller per column count.

Headline schedule - a listing of the various type styles and sizes available with a per column count, usually available from the printer.

Indirect quote - paraphrased statement made by the interviewee and attributed to him/her; meaning of statement is not altered by reporter.

Inner margins - space between all elements on a double page spread.

Inverted pyramid - style of news-writing which emphasizes the

most important aspect of a news story first and diminishes to the least important aspect of the story.

Italics - slanted variation of a regular type face; used to give the reader a special direction or instruction or to emphasize literary titles.

Kicker - a lead-in (often in all caps) to a caption; or a small headline above or below the main headline.

K-P - term used to describe housekeeping chores to be shared by all photo lab workers.

Large initial letters - one letter, three or four times as large as the regular text type, placed at the beginning of a copy area; used as a design element to pull the reader away from larger elements in the design.

Masthead - a statement of ownership concerning a publication; also may contain a listing of editors and staff members.

Media - means used to disseminate information to the public.

Nameplate - publication's title; usually found in the upper one-third of the front page.

News beat - reporter's assigned area of coverage.

Overexposed - term used to describe a negative which is too black because of too much light. In the darkroom process, the same term is used to describe a print which has been printed too dark.

Overprints - type printed over a portion of a picture where needed as a headline or a caption.

Page-wide type - one-line caption extending across a layout under a full-page picture.

Panning - the technique of moving the camera with the moving subject, snapping the shutter and following through, creating the illusion of movement through a blurred background.

Partial quote - statement in story that is partially paraphrased and partially quoted directly; attributed to the source.

Peak action - that period of time in an action when all motion is suspended prior to its direction being reversed.

Personal inventory - individual analysis made by each student concerning his/her attributes and areas which might be improved.

Pica - printer's measurement equal to ⅙ of an inch.

PMT (photomechanical transfer) - a photo process using a sensitized paper which allows photos and artwork to be reproduced during printing. Such photos and art may be enlarged or reduced for layout purposes.

special insert
career development news
COIN, advanced computer technology, assists students in career choices
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Point - a unit used to measure size of type that is equivalent to 1/72 of an inch.

Proportion wheel - device used to determine percentage needed to enlarge or reduce photo or artwork for reproduction purposes.

Push processing - technique used often in low light level conditions. Simply put, push processing means underexposing negatives, then over-processing them to compensate.

RC paper - resin coated photographic paper which has a shorter washing time and can be air dried.

Reverse - type which is overburned into a picture area, solid field of black or color so that the letters appear to be white.

Rule - thin border, usually one or two points in width.

Safelight - light to which a photographic film or paper is not sensitive. Usually obtained by means of a filter housing a white bulb.

Serif - short lines stemming from and at an angle to the upper and lower ends of the strokes of the letter.

Shutter speed - the length of time taken for the shutter to open and close when a picture is taken.

Sidebar - auxiliary story shedding a different light on larger story; usually placed beside the larger story; focuses on a human interest element relating to the larger story.

Special effects - screened photos, duotones, silhouetted pictures or "cut-outs."

Spread - two facing pages; usually treated as one single unit.

Standard column width - use of the same width for all of the text matter in a publication, causing it to have a uniform appearance.

Time/temperature development - the term used to describe the negative process, since chemical temperatures determine the length of development.

Title page - first page of the yearbook; contains title of book, year, school's name, complete address and features dominant art or photograph.

Trapped white space - large area of white space surrounded by other elements on a double page spread; usually found on layouts improperly designed from the outside in printer's measurement.

Typography - the style, arrangement or appearance of the various kinds of type.

Underexposed - term used to describe a thin negative resulting from too little light having reached the film when the picture was taken. The same term is used to describe a print which is too light due to inadequate exposure in the darkroom process.

Underlined type - use of a thin border under a kicker above a main headline to give an added dimension to the design.

Unjustified type - ragged edges on one side of a column of type used to add variety to design. This style can be used to brace pictures or to add an eye-catching look to advertisements.